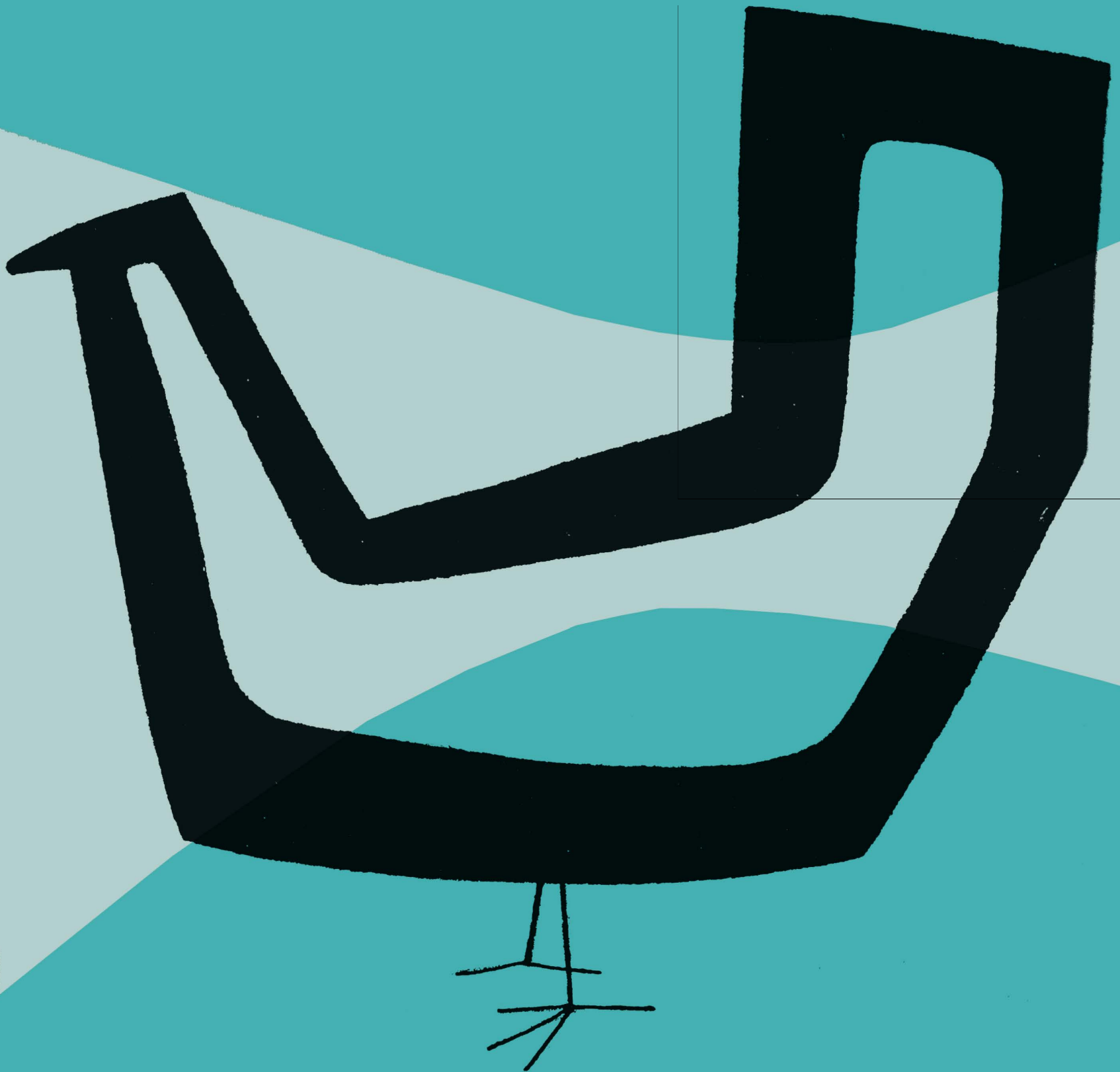


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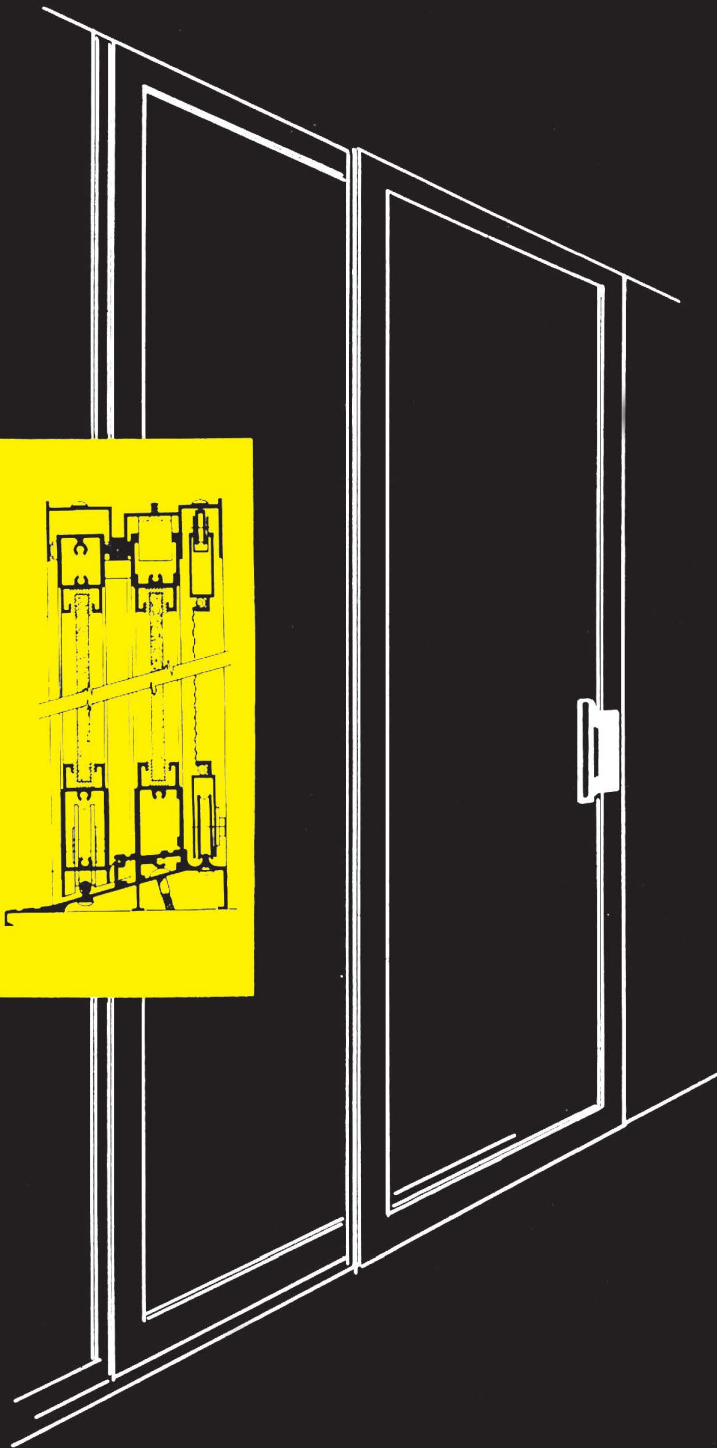
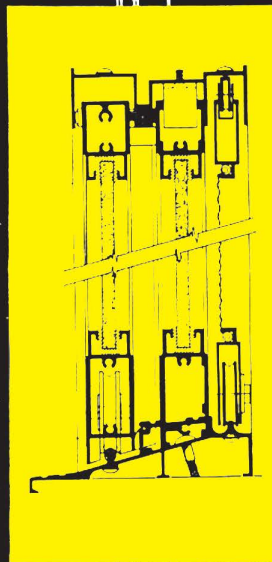


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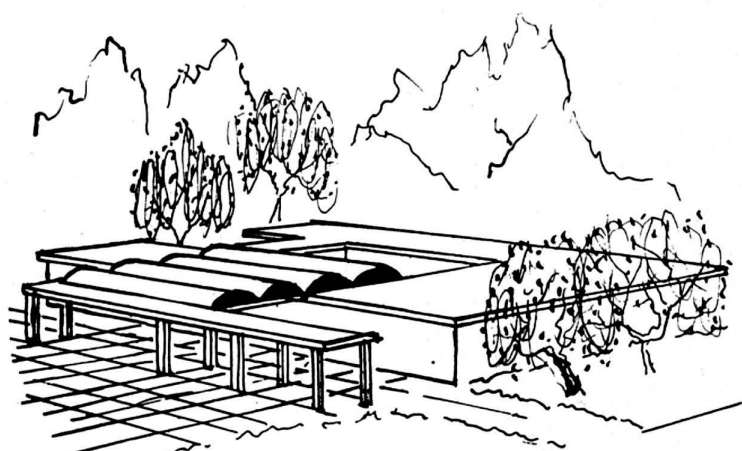
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MOSES AND ARON BY ARNOLD SCHOENBERG

On another Sunday afternoon like this, in 1954, I sat down to write what became a feature article for *The Saturday Review*, about Arnold Schoenberg's oratorio-opera *Moses and Aron*. At that time I had heard the opera once, among an invited audience during a summer evening on the lawn of the Schoenberg home in Brentwood, near Los Angeles, listening to a tape-recording of the Hamburg performance.* When a few days later I began writing I had, from Mrs. Schoenberg, a libretto of the opera in German but no copy of the score. I had also looked, with more emotion than understanding, through the little notebook in which Schoenberg wrote out, for his guidance, the successive scalewise positions of the single row, or scheme of twelve notes, of which the entire music of the opera is made, each upper page of the notebook showing in black ink an upright position of the row and each lower page showing in red ink the inversion, in all, taking it forward and backward with the inversions, 48 different positions of the row. Having first heard the music against a brief synopsis of the plot I now began to try, with the help of a German-English dictionary, to fill out my own understanding of the libretto and to explain for others what I could grasp of the externally simple but by no means easily approachable subject or plot. I had realized with that first hearing that the libretto was not in this instance an excuse for the opera but its cause.

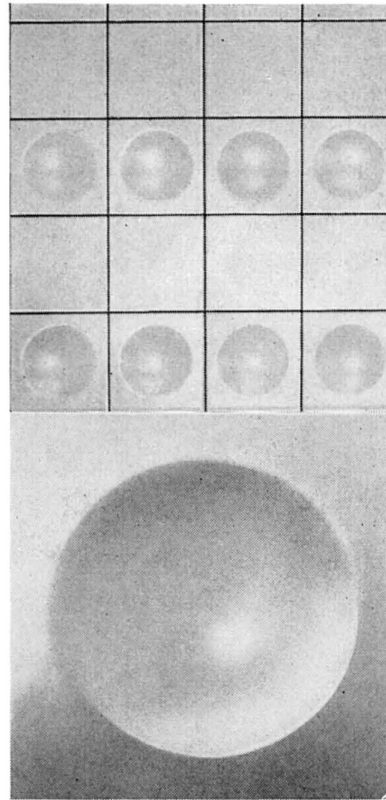
Our age has been a time of great Jews, of an unprecedented liberation of Jewish leadership, and of a persecution as vile and gross as has been visited on any people. To name the Jewish leaders of our epoch confirms one item of the charge Hitler made against them, that Jewish leadership was transforming the world culture. It was also, though the irritable vulgarity epitomized by Hitler, seizing upon the fact, could make of it nothing but his brutal negatives, transforming human nature. Marx, Disraeli, Bergson, Freud, Proust, Trotsky, Brandeis, Einstein, Schoenberg, the list not so much an end as a beginning, each name stands for, is substantive of a decisive change in a manner of human self-recognition, not merely productive, creative, or esthetic, a decisive newness in what had been before scarcely or not at all accepted by the human sensibility, the human intelligence, concerning possibilities not previously recognized in that or any similar light.

Among Jewish leaders of thought awareness of the significance of their leadership provoked contrary reactions. Some preferred to forget, even to deny their Jewishness, insisting they were no different from other men who shared no part of their inheritance. Others, both accepting and denying, made of their Jewishness a cultural symbol, an inherent quality of persistent race and culture, expressing it in one way, among the high examples of surrounding culture, as Proust did with Swann; in another way, as it is still expressed, in the belief that a Jewish homeland, a Jewish national state, must prove a source of good among nations and not only for Jews. And some, accepting the fact, directed to their fellow Jews confusing messages, in which recognition of their Jewishness and reaction against it were compounded. Being a Jew has not been easy or a light matter in this cultural epoch. Indeed, as one reads the story of the Jews, Jewishness never has been easy.

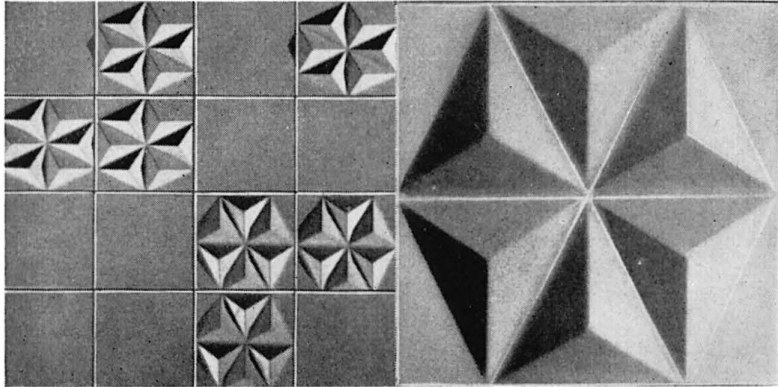
Throughout history Jewishness has survived, mocked, questioned, denied, made use of, persecuted, according to a double standard: that the Jews are a people chosen by God to bear and endure responsibility and therefore to suffer; that the Jew, if he would survive, must be all things to all men, a Cardinal of the Inquisition, a merchant among merchants, a musician when musicians are wanted, a victim when no other course is open, yet he must never forego, though he may deny, the peculiar tradition of his Jewishness. The tradition thrives in spite of racial impurity, in spite of rationalism, atheism, and revolution, overwhelming each outright rejection, that the Jews are a nation, though of no nationality, a religion however denied, members of a race and family however separate and broken, keeping a common speech and culture however few retain these purely. The Jews have held to this commonalty, in spite of every

*The Columbia album (3 records) was also made from a tape of this performance, the world premiere of the opera, broadcast by the Orchestra of the North German Radio on March 12, 1954, under the direction of Hans Rosbaud. Hans Herbert Fiedler spoke the part of Moses, Aron was sung by Helmut Krebs, and Ilona Steingruber-Wildgans sang the part of A Young Girl. The chorus of the North German Radio was supplemented by choruses from other parts of Germany.

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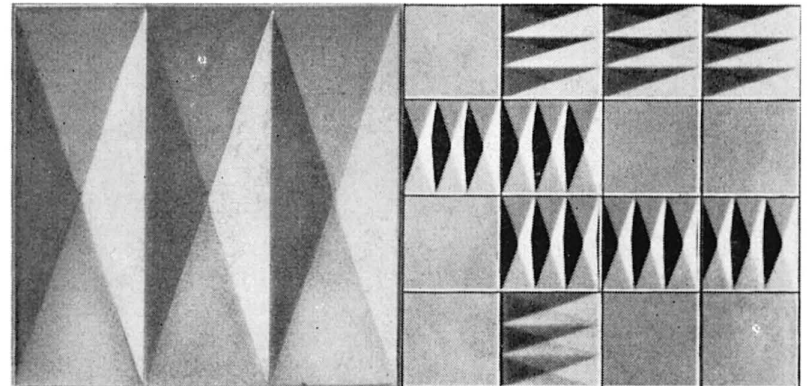
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difference, because at the forefront of every requirement and opposing every restriction has remained a continuous demand for freedom, liberty to be both peculiarly themselves and peculiarly what other men are, an impossible contradiction, provoking them ceaselessly to challenge and to suffer the burden of a unique responsibility and a unique isolation. To hold them together there has not been even the simplicity of a common faith, a common God.

At the same time when Freud was pondering the message which became, though it failed to satisfy him, his last book *Moses and Monotheism*, a book intended in a way to set the Jew free of the burden of his Jewishness, Schoenberg began in 1926 the libretto of his spiritual opera, directed by a very different means to the same purpose.

The subject of each was Moses, who may be said to have imposed a consciousness of spiritual destiny among the tribes as St. Paul commanded it among Christians. This spiritual destiny may be recognized in the tortured argument and practice it has put before mankind, a dynamic unbalance in comparison with the Greek moderation, the unique awareness of a contrived history, an individual and distinctive historical past, marked by a fixed point in ancient time from which has proceeded a succession of incidents recorded by a literature of unparalleled continuity. With St. Paul the conception that man individually rather than as a chosen group, a tribe, a nation, can count, apart from success or reputation, as a member of a vast communal continuity, was added to the Jewish tribal uniqueness; and the Jews, having produced some measure at least of this conception as part of their historical growth, and being in any case as one might say incarcerated within it, received it as the full extension of their own singular teaching. This unprecedented awareness of the significance of the individual, not as a soul to be withdrawn from the world, the Asiatic conception which has survived among Christians in the monastic habit and which rises now again, but as a recognition of the sanctity of each living individual who may presume by Christ's intervention to be saved, has motivated, however little it may have fully justified the prodigious energy of the West; having to supplement it the older Jewish belief in the one God, from whom all power proceeds and to whom all spiritual action must be dedicated, and the conviction that in an imperfect world man should endeavor, if

spiritually then no less materially, to shape all contingencies to his advantage. The argument against moderation is polar, capable of being balanced at some point, as philosophy and cultural humanism have balanced it, but never reconciled. The teaching implies at once a conflicting control, resting either in God or upon rational, agnostic man, and a double and conflicting subserviency: render to Caesar what is Caesar's and to God what is God's.

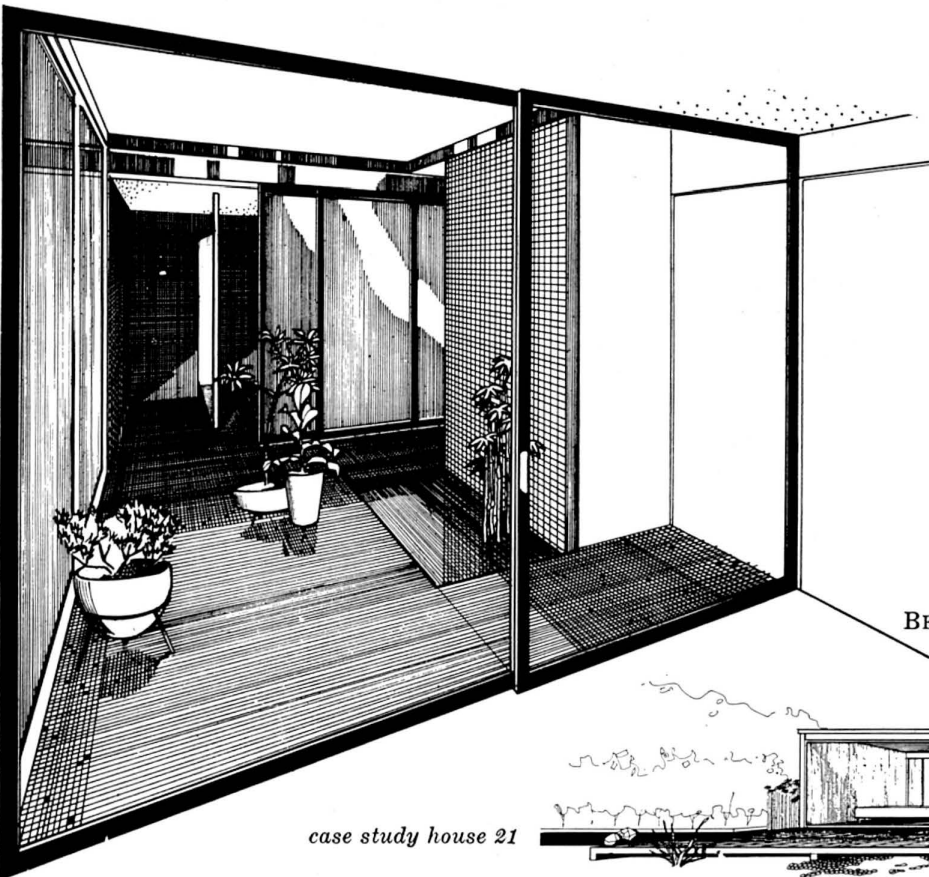
Thus at the end of his life Freud was able to greet the Committee of the Yiddish Scientific Institute in London with this message: "You no doubt know that I gladly and proudly acknowledge my Jewishness, though my attitude towards any religion, including ours, is critically negative." Note that he writes "ours", not yours: he accepts the religion as part of a positive identification even while rejecting it as a belief. Again to Dr. Meitlis of the same Institute, he writes: "We Jews have always known how to respect spiritual values. We preserved our unity through ideas, and because of them we have survived to this day." Though he was brought up in an entirely secular home, as Dr. Jones tells us, Freud's rationalistic study, while rejecting the religious destiny, affirms with whatever component of guess and crotchet the absolute historicity of Moses—though as an Egyptian not a Jew. It is noteworthy that the contemporary Jewish theologian Martin Buber indignantly rejects Freud's theorizing, because Freud is a Jew, while he merely sets aside the far more damaging argument against the historical existence of Moses, or indeed of any other cultural hero of tradition, put forward by Lord Raglan.

Schoenberg had to begin with not only this rich soil of Jewish heritage but also the mysticism of the Viennese Jew converted, by social necessity or ambition, to Catholicism, of which the record survives at its finest in the Mahler symphonies. The symphonic record indicates very clearly that this mysticism contained both a transcendental positive, like that of Anton Webern, the pure Viennese Catholic, and a racking negative. The negative could be therefore both secular and materialistic, as in Freud, and also spiritual. Mahler plainly could find no peace with it. The Jewish intellectual in Vienna, never adequately accepted as a member of his culture, at once transcended and subverted both culture and faith. However he subverted, he did so with pain, as he suffered also in transcendence, with a violence of almost farcical absurdity, as Kafka shows

(Continued on Page 31)



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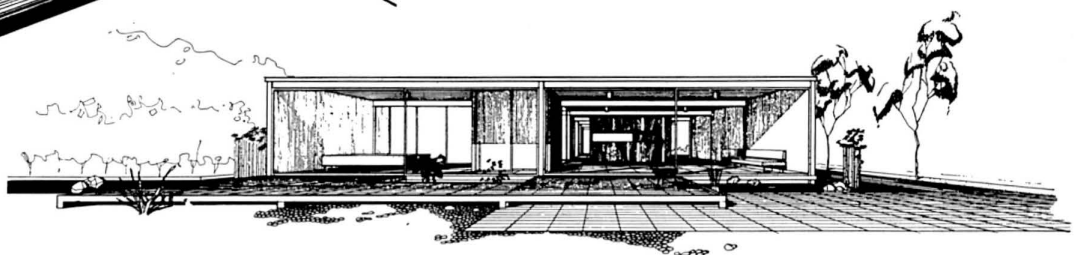
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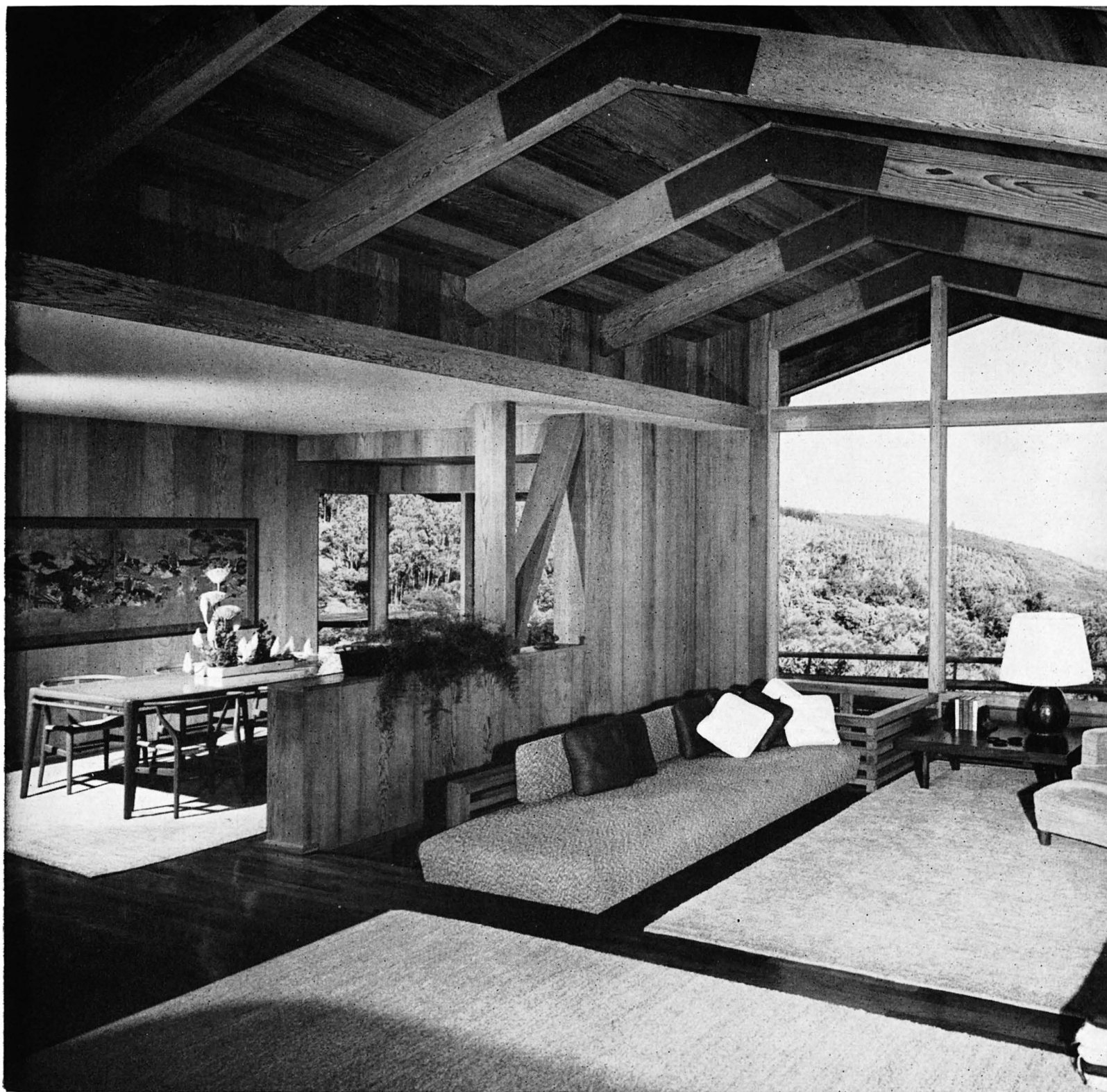
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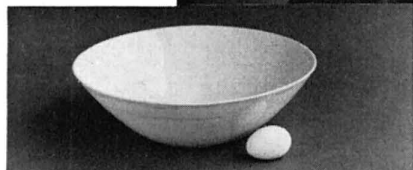
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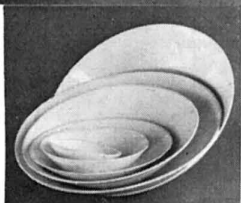
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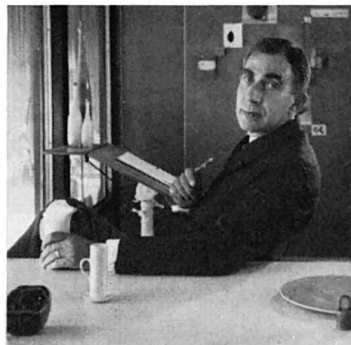
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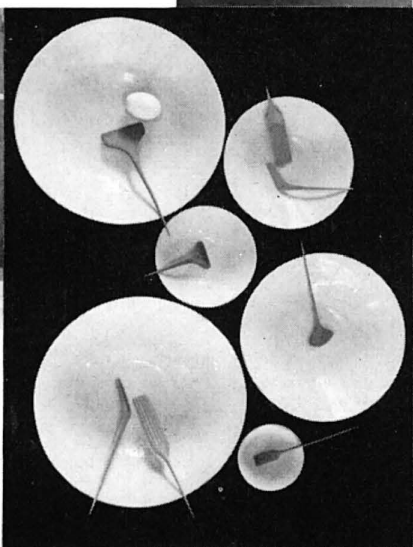
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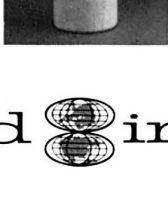
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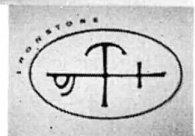
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Prejudice of one group of people against another group has existed in most parts of the world and at all periods of history. It has not been universal, in the sense that all cultures or all people have displayed it; but it has been prevalent enough to serve as a basis for conflict between nations and between groups within a nation. It practically always involves discrimination, which means mistreatment of people without their having done anything to merit such mistreatment. It has thus been a source of human unhappiness and misunderstanding wherever and whenever it has arisen. Although certain individuals have exploited prejudice to gain political power or economic advantage for themselves, there is no example of a whole people advancing themselves or their civilization on the basis of it. It has been, rather, a blight from almost every standpoint.

Yet there is still relatively little understanding of the causes or even of the effects of prejudice, except on the superficial, obvious level. It has not even been studied by scientists sufficiently to make them certain of its causes, although there have been some startling discoveries and stimulating suggestions. Outside the ranks of social science, most people hold quite erroneous ideas about it—ideas which themselves are sometimes born of prejudice and which are sometimes even detrimental to those holding them. We shall now proceed to consider the varied sources of prejudice, moving from the more obvious and rational causes to the less apparent and unconscious ones.

Perhaps the most obvious cause of prejudice is that it creates advantages and material benefits for those who are prejudiced. Prejudice can provide an excuse or rationalization for economic exploitation or political domination. It can enable a man to justify to himself acts that he would ordinarily be unwilling to engage in. It can be exploited by shrewd, self-seeking manipulators when it occurs in other people. It can offer opportunities for taking sexual advantage of minority group women, and it may give people at the bottom of the social ladder an apparent superiority over the minority group. The fact that individuals and groups can and do gain advantages for themselves out of prejudice, becomes a cause of prejudice.

Imperialism has frequently been attended by prejudice. Even when there has been no noteworthy development of prejudice in the home country, those who go forth as colonial administrators, traders, or extractors of the natural resources of undeveloped lands learn that callousness toward subject peoples and an attitude of

racial superiority will aid them in their venture. Within limits, a harsh manner and exacting demands will gain a large output from workers who have no means of defence or retaliation. Payment of low wages and provision of only a minimum of life needs to these workers will mean larger profits.

Racial, national, or religious antagonisms can be built up to deflect class antagonisms. A relatively small number of exploiters can maintain their dominant position by dividing their subordinates and encouraging them to be hostile to one another. One group may be given the sergeant's role of keeping all other groups in line by force. In return for this they have the satisfaction of being regarded as belonging to the superior group, even though they are themselves exploited. This procedure may be used in a perfectly "natural" way, so that it is obvious to no one.

Techniques akin to those of imperialism may be employed *within* an independent nation. Prices or rents of houses can be kept at a high level by obliging people to live within certain small, segregated areas. Wages can be kept low for people who are not allowed to work in any but certain exploited jobs. Public facilities and benefits may be kept at a minimum for people who are segregated to the greatest extent.

It is difficult to tell how much of this use of prejudice and discrimination for purposes of exploitation is conscious and how much unconscious. Some that appears unplanned and unconscious is occasionally revealed to be quite deliberate. One young man who had just answered a questionnaire designed to test for anti-Semitism made a revealing remark in this connection. He said, "I have no strong feelings about Jews either way" (the test did not show him to be anti-Semitic). "But I am studying to be a banker, and if my employers are anti-Semitic, I'm going to be anti-Semitic too, as I want to get ahead."

Perhaps we shall never discover for certain how much of prejudice is deliberate and how much unconscious. But that is of little consequence, as the effects and the underlying causes are always the same. Deliberate use of prejudice to exploit a group of people is hardly different from the unplanned and non-directed utilization of group differences to gain every possible advantage from the situation. Both can be considered together as a cause of prejudice.

The gains to be secured may be political as well as economic. Group differences can be fostered to keep a certain party in political

(Continued on Page 31)

WALTER GROPIUS ON HIS 75TH BIRTHDAY

If there is one real pleasure in becoming 75 years old it is that you are all here to help me get over the shock. It is quite impossible for me to feel as old as I am, because I have led a triple life, one German, one English, one American, beginning each one like a neophyte and still learning. It has kept me on my toes, for I had to develop a reliable inner compass to steer me through the pitfalls which my various roles as architectural revolutionary, political persona non grata, enemy alien and—most suspect of all—university egghead provided for me. Now the eggheads have of course been taken out of hiding and are in the process of being dusted off to be shown to the nation in their full glory, but you who have known me as a teacher are pretty well aware of the penalties that go with teaching in this country, and I have had my full share of it in my practice. But there is also a great deal of compensation in it, and particularly tonight I think I am entitled to feel proud and happy to see so many alumni of the Graduate School of Design who have meanwhile made significant contributions to the development of architecture in this country and to applaud them for not having been content to follow the ever offered recipes for a sure-fire modern architecture, but to have explored the field on their own, independently and courageously. The blight of conformism is the great and present danger of our American way of life, and I hope you will pit your strength against it. Impatience with the ever increasing complexity of our responsibilities has tempted too many to give in to a carry-all formula, supposed to straighten out once and for all the whole field of contradictory demands. But when we look closer we find that what may look like confusion to the one who still clings desperately to yesterday's formula of dependable, eternal truths, becomes a source of tremendous inspiration, of never ending challenge to the one who has stepped out of the world of static values into the free pattern of relative values and of constant transformation. The confusion is not in the many-sidedness of the phenomena that are converging on us, but in our inability to relate them to our pattern of living which is still so largely dominated by formulas from the past. Thornton Wilder puts it this way: "Culture under a democracy has its dangers, but also its hopes and promises. Here a new and tremendous theme opens up which will have to be penetrated by thought, investigated and expressed; the theme: Man with head unbowed. Democracy has the great task to create new myths, new metaphors, new images to show forth the state of new dignity which man has entered upon."

This cannot be done by handing out authoritative beauty formulas to an uncomprehending public, untrained to see, to perceive, to discriminate. A society such as ours, which has conferred equal privileges on everybody, will have to acknowledge its duty to raise the general level of responsiveness to spiritual and aesthetic values, to intensify the development of everybody's imaginative faculties in order to create the basis from which eventually the creative act of the artist can rise, not as an isolated phenomenon, ignored or rejected by the crowd, but imbedded in a firm network of public response and understanding.

AN ADDRESS DELIVERED AT THE HARVARD CLUB, MAY 24, 1958

The realization that only a broad educational attempt would eventually create these premises for a greater cultural unity had caused me to establish the Bauhaus in Germany and, when Germany reverted to the dictatorial methods which I hoped we had outgrown, to transfer my educational work to the Graduate School in Harvard.

When I came to this country twenty years ago, one of my happiest experiences was the healthy curiosity and adventurousness of the American mind. But has not much of this been lost in the meantime? The individual has become timid and often doesn't know how to shake himself free from the ever tightening embrace of big organization. The technical potentialities have become immeasurably improved, enriched and refined during his lifetime, but he uses them still awkwardly, hemmed in right and left by real and imagined formulas of the past and of the present. At a moment in history, which calls for a bold, imaginative interpretation of the democratic idea, he stands faltering, his mind so occupied with material production that it cannot take flight. Our generation is presented with the same challenge as were the founders of our Western culture, the Greeks, when they deliberately buried the treasures and temples of their former existence under the triumphant symbol of their new-found freedom: the Acropolis; but we certainly don't face our existence with anything like the same spirit. Probably because too many of us are still clutching the yardstick of the past, looking anxiously for the protective shelter of an authoritative method. They narrow their choice of expression and their field of experience by docile acceptance of a formula which may have served its initiator well enough, but, used in an imitative approach, leads eventually to formalistic shallowness and an entirely fictitious unity from without.

My own contribution, the Bauhaus-idea, has been used, abused and distorted in this manner, and there is now a popular version of a fixed Bauhaus-style that is tossed around in debate as if it had really existed as a rigidly defined formula. On the contrary. Our strength was that there was no dogma, no prescription—things that invariably go stale after a while—but only a guiding hand and an immensely stimulating setting for those who were willing to work concertedly, but without losing their identities. What made our group function was a common method of approach, a kindred way of responding to the challenges of our day, a similar "Weltanschauung," if you will. We knew that only a personal interpretation of a common phenomenon can become art, that only a searching mind can find a conceptual attitude and pose questions of principle. Instinctive response to direct experience was what we cultivated or, as Oriental philosophy puts it: "Develop an infallible technique and then place yourself at the mercy of inspiration."

When, in a world which is still throbbing with the new forces which we have set in motion in the first half of the century, we read or hear that somebody believes to have found *the* solution to a problem, he only

shows that he is still rooted in the static conception of yesterday, that he still longs to submit to the dictate of an accepted doctrine. Let's not blame him too much that he is falling for this old, time-tested way to overcome chaos. However, a democratic cultural unity of our day and age as I envisage it cannot result from limitation to dogma and formula, but only from co-existence of all true and vital ideas and their interaction.

Perhaps a concrete example may illustrate this thought. The idea of conquering the complications of modern building by creating flexible universal space is an intriguing one. But if it were to be tied exclusively to the post and beam method—and then used as a formula by incompetent hands, it would be bound to end in monotony. Technical progress has brought us other constituent elements of form that stir the imagination: the warped plane, the shell which absorbs all forces—compression and tension—in continuity and promises highest performance reached with the least material effort. This newest development is another process of simplification which may lead to the roof becoming the building itself, enclosing universal space, while all the rest is flexible accessories.

Both these approaches, post and beam or warped shells, are true elements of modern architecture. Can we give exclusive preference to the one against the other? No. I think the choice depends on the architect's temperament and inclination, and the peculiar set of circumstances he is faced with. Both phenomena will prevail side by side, or be integrated with each other.

There are, however, problems of specific functions which cannot be solved within universal space at all, and we should not delude ourselves into accepting it as a panacea for all our troubles. As always oversimplification is dangerous and tends to evade the stimulating challenge inherent in all new and specific tasks. I agree with a statement made by the brilliant Japanese architect Kenzo Tange who said: "We should not be trapped by the illusion that we can universalize the function through an abstract grasp of it."

My own approach, from the Bauhaus days on, has always been to shun any formalism and preconceived style idea, but to proceed, instead, empirically, not excluding anything which appears to offer genuine value, to say "and" instead of "either-or" and thus seeking "unity in diversity" as the desirable aim. May I quote my partner John Harkness who compares this empirical method with: "the method

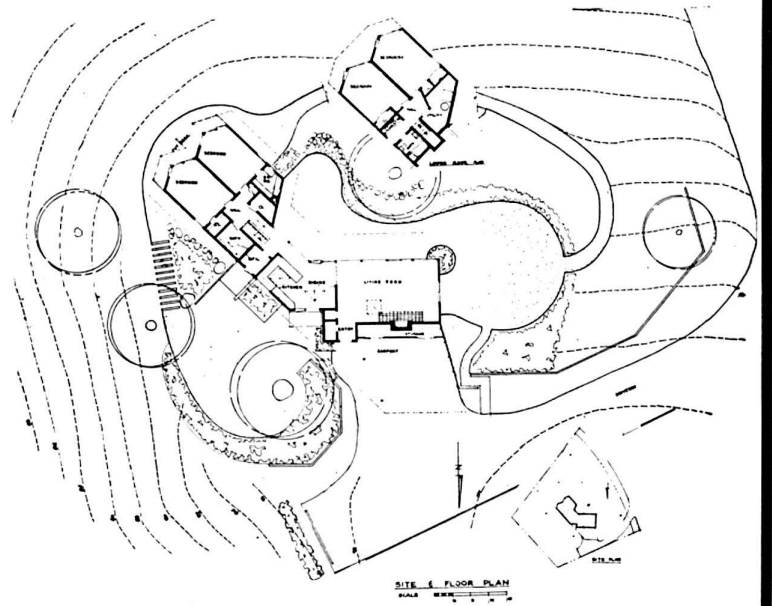
whereby nature has produced a wide variety of patterns and designs which are constantly modifying themselves to be more adaptable to changing conditions. . . . its workings can be seen, for instance, in the infinite variety and strict order of native costumes all over the world as opposed to the monotony of uniforms which were always the products of dictate and formula. As long as there is a common objective, I believe this approach to hold the greatest promise that the architect of the future may achieve harmony without monotony, order without regimentation."

"As long as there is a common objective. . . ." This is the point where most of our problems arise today. A common objective, welcomed and sustained by broad public support would in a natural manner call forth many spontaneous individual interpretations and create rich contrasts within a given framework. Lacking this support we have as often as not come to accept the substitute of a preconceived formal pattern, superimposed from above, on the living tissue of human activity to achieve at least an external order in place of plain chaos. But such order is of a precarious character, easily uprooted and soon ignored when it remains unabsorbed by life and inexpressive of its real motives. If we as a people cannot evolve a clearer picture of our common objectives and unite our moral forces behind their realization, the desire of the architect to create unity will go on being thwarted and his individual contributions towards beauty and order will remain isolated.

The fallacy of our present set-up lies, in my opinion, in the fact that a majority of us believe that modern organization-man has found today's version of that indispensable ingredient of all cultures: the intellectual common denominator of a time. He has not. For with his new tool—automation—he pursues only one aim: to compel each individual who takes part in the common production effort to abide by a narrowly circumscribed intellectual code, the focus of which is mere expediency. Since adaptability is rated higher by him than independent thought, the individual becomes lost within the group. Against this robotization of our society, we should set our conviction that keeping one's identity is superior to social usefulness at any price and that this levelling process can never produce a cultural common denominator.

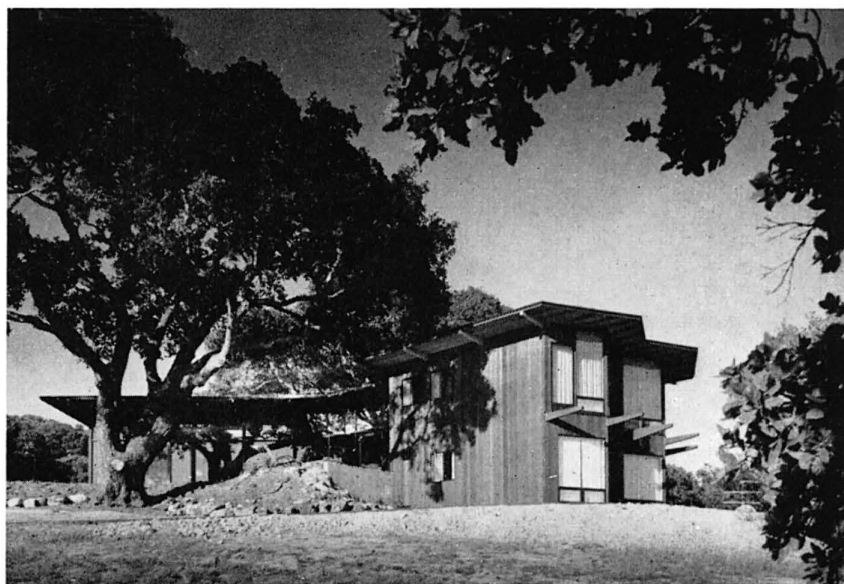
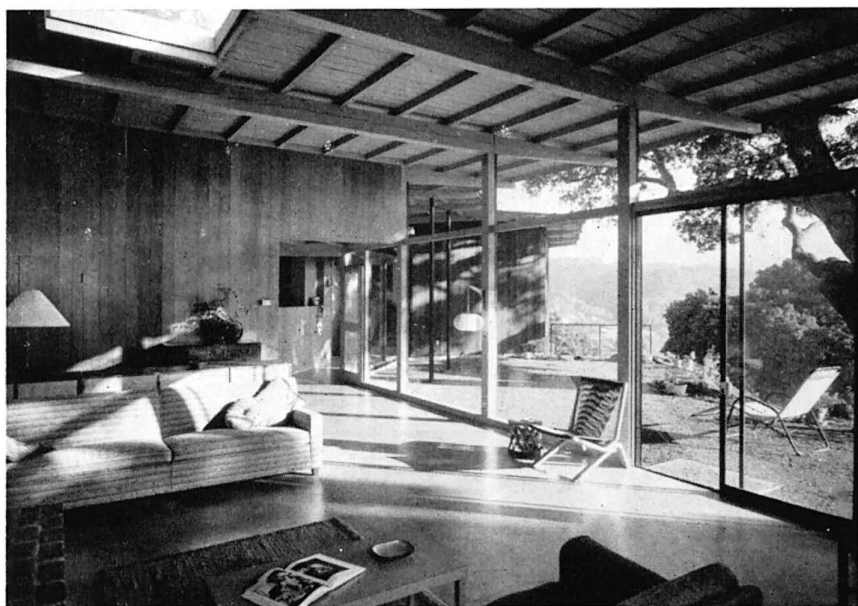
But didn't we only yesterday run down the rugged individualist? We did, but the pendulum has swung back sharply to the other extreme now, and we have to discover the hard way that neither conformity within the group—which leads to tyranny by the majority—nor willful extravagance of the individual can create a climate which favors the development of initiative and imagination; but that it is the moral responsibility carried by each individual independently within the group which provides the basis for the goal of a democratic culture: unity in diversity.

This, my friends, is *my* "formula". Honi soit qui mal y pense!



LAWRENCE HALPRIN, LANDSCAPE ARCHITECT

REDWOOD COUNTRY HOUSE BY WURSTER, BERNARDI AND EMMONS, ARCHITECTS



The owners—a couple, both of whom teach at nearby Stanford University,— wanted an informal house in the country where they could carry on their many interests and activities (writing, gardening, entertaining, listening to music) either individually or as a family group. The two children are in college and needed privacy and a separate entrance.

The site selected was a generous two-acre lot, but the choice location (level driveway, best view) for the house was among tremendous oak trees. The long narrow form of the house resulted from the space available between the trees and the fact that this allowed every room the combination of view and south exposure. The slope of the site made it possible to stack the bedrooms and baths half a level up and down from the living area with one level roof plane and 12-foot ceiling height in the living room.

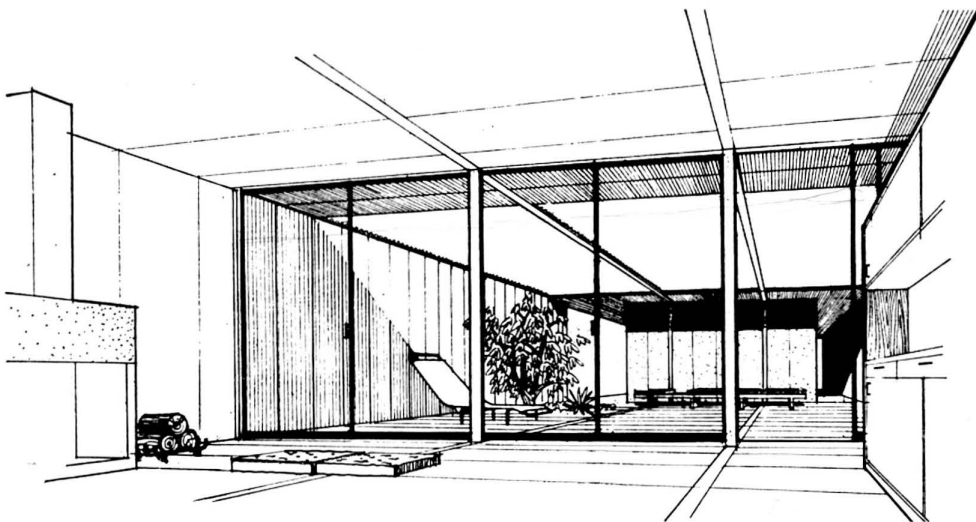
An unusually wide overhang keeps the sun off the glass and the overhanging oak trees dapple the whole house site in light and shade. The clear plastic skylights allow these patterns to come right into the living room and eating area.

The house opens up to outdoor living areas on all sides—to the south for partial shade and the view; to the north for full shade and shelter from the west wind; to the west for full sun in the afternoon; to the east for a private terrace for the lower bedrooms. In the future, the owners plan to build a balcony for the use of the upper bedrooms where the beams now show protruding from the face of the house.

All interior walls, living room, eating, kitchen and gallery, are in vertical flush T & G redwood; and all exterior walls are redwood, stained. Heating is by radiant coils in the slab in the living room, eating, kitchen and gallery areas, and by forced warm air in the bedrooms and baths.

The owners have particularly enjoyed the feeling of great space which characterizes this house. The redwood walls and ceilings of the main rooms balance the large amount of glass and make the space seem warm and homelike without curtains which are not necessary for privacy or light control.





TERRACE HOUSE BY PETER BLAKE AND JULIAN NESKI, ARCHITECTS

This house was designed as a prototype in an attempt to solve four problems in home building:

1. To provide superior housing within the economic reach of the mass market through the use of new materials and construction techniques.
2. To overcome the problem of panel prefabrication through the use of modular, light-weight concrete units.
3. Working within the limitations of a typical, small suburban lot, to create areas for different kinds of outdoor living but still maintain privacy.
4. The introduction of individuality and flexibility

within the limitations of mass-production.

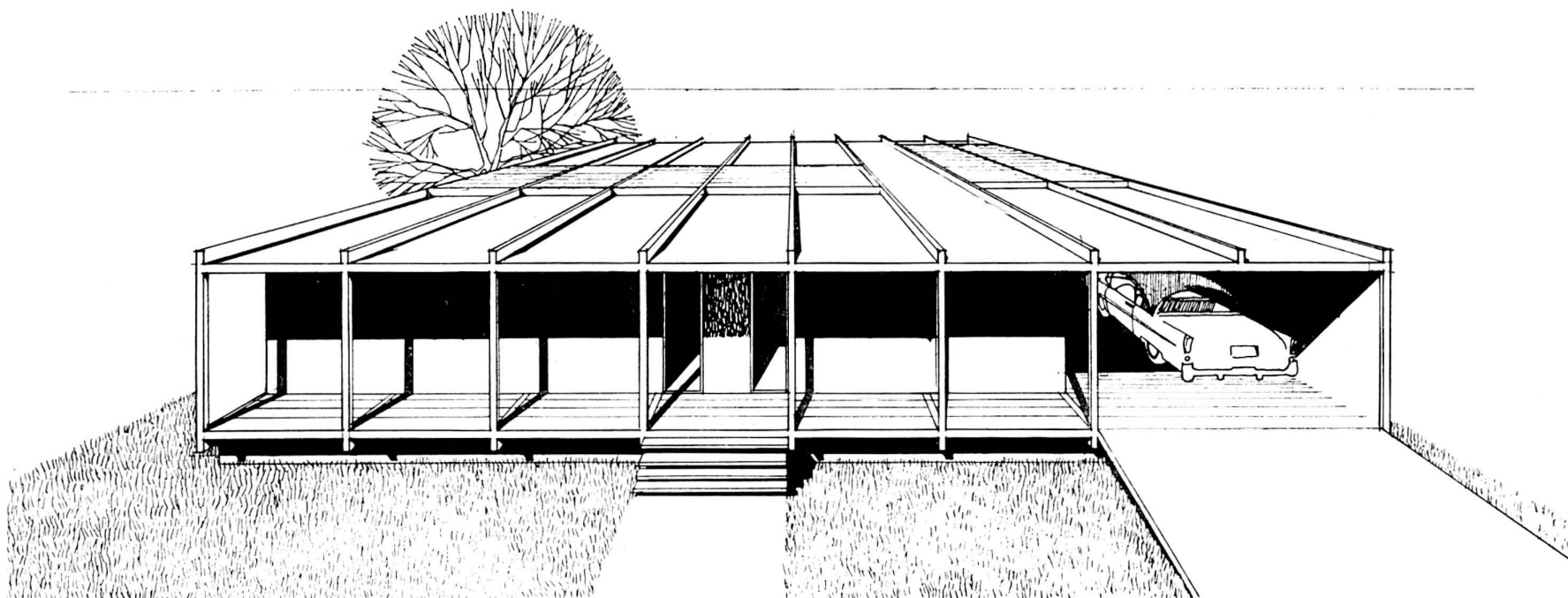
The house is an extremely simple structure consisting of a large roof slab 8' above the surface of the floor, and a flexible system of modular wall and partition elements. The roof and floor slabs consist of 4" thick, 2' by 8' units of Calsi-Crete set into a light steel frame. The frame and the panels are so detailed as to present a flush, uninterrupted floor surface and a similarly flush ceiling surface. Between these two surfaces, forming a kind of air-sandwich 8' in height, are vertical units of the same material, and glass or storage walls may be inserted anywhere at will. The actual terrace can be of any size, but

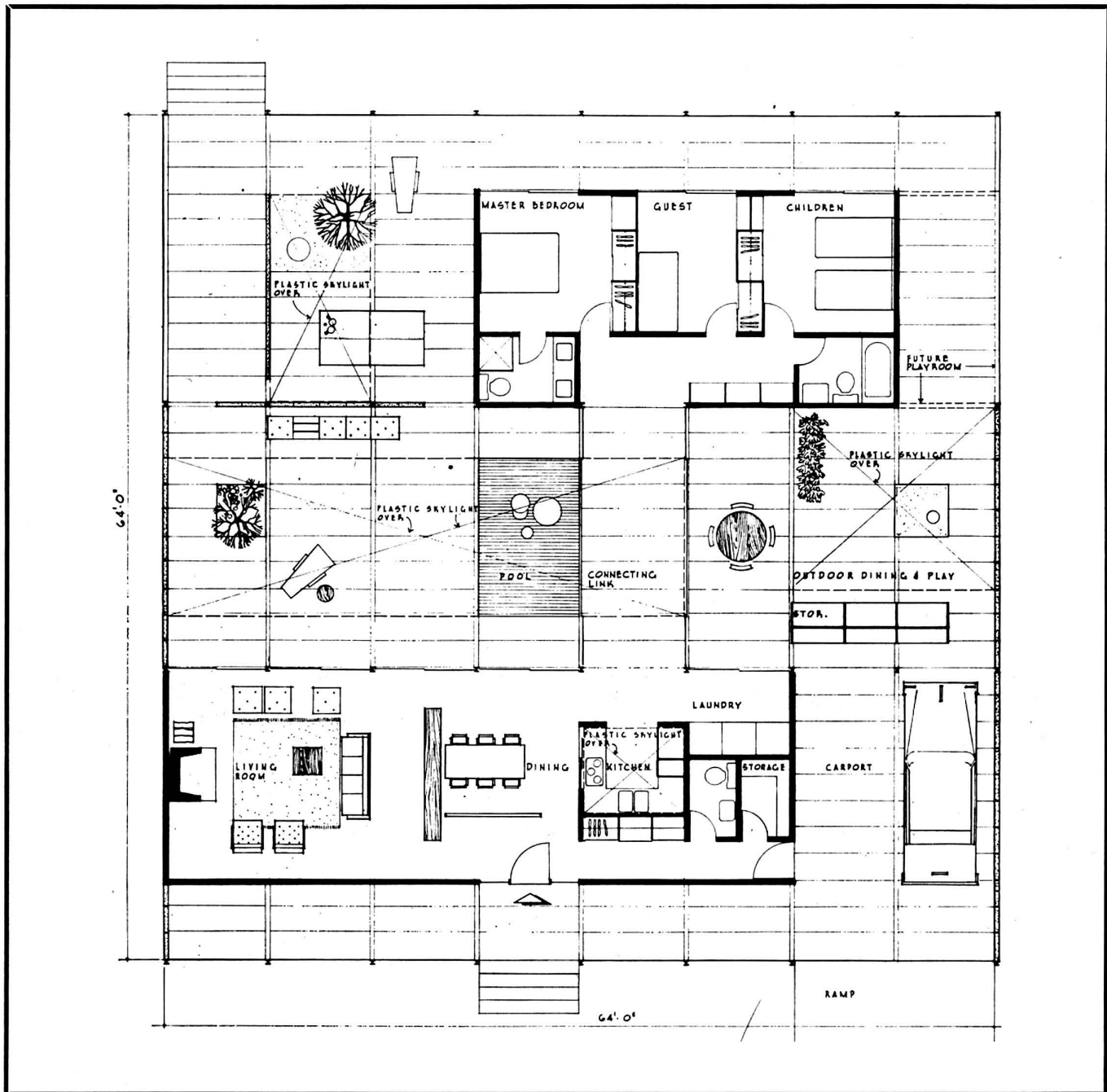
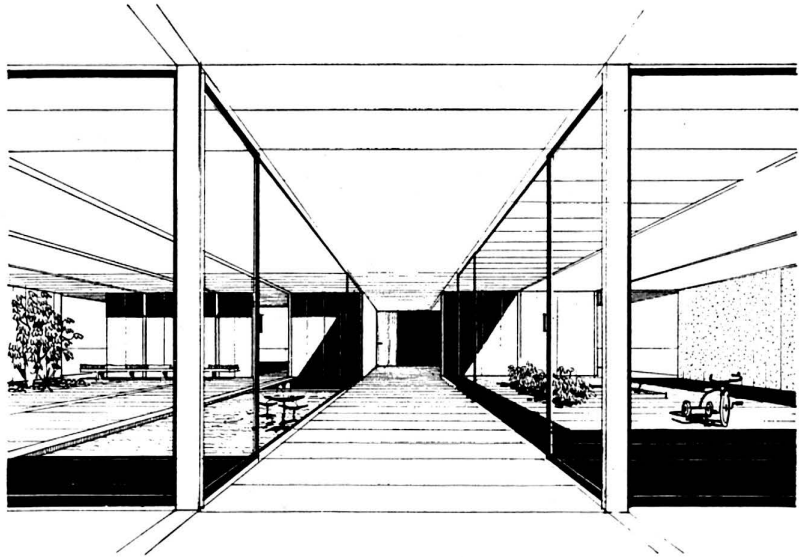
multiples of 8' are easiest to construct. The plan shown here is 64' square, with two enclosed living units placed between the terrace sandwich.

Heating and ventilating can be achieved in several ways. In a northern climate, a warm air heating plenum would be developed in the crawl space to supply the enclosed living areas and keep the outdoor living areas ice- and snow-free in the winter. In southerly climates the entire house would be screened in and the terrace would become a huge breezeway with indoor and outdoor living entirely merged.

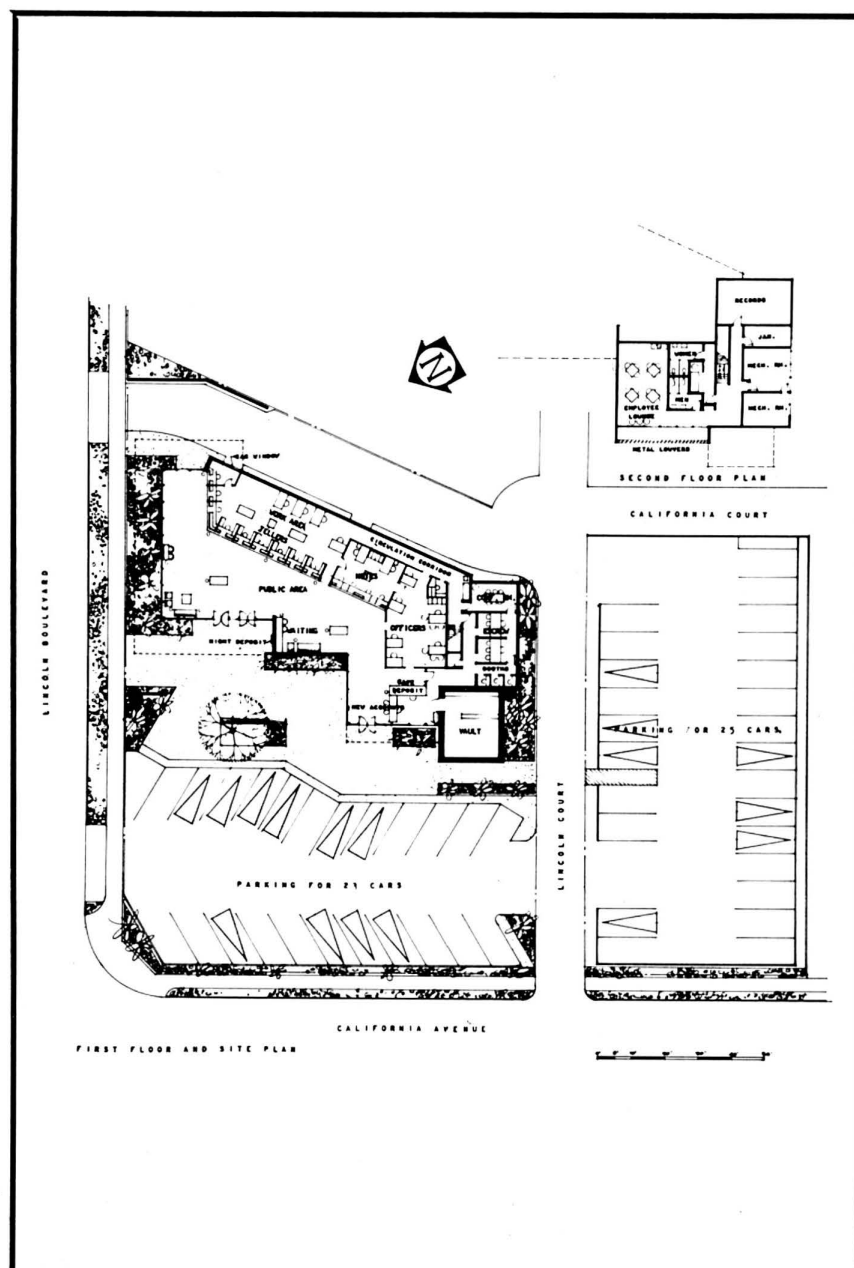
The house assumes a 75' wide lot by 120'. There will be a 20' set back from the street, a

(Continued on Page 28)





bank by victor gruen associates



The site, located for a branch office in a neighborhood community, was selected by the owner in order to be in keeping with a specific idea in banking. It was felt that although rear entrances connecting with parking areas had been introduced in banks before, it would be possible to achieve a closer integration of parking and banking by relating the parking directly with all entrances to the bank. It was desired that this concept be visible to south-bound automobile traffic on the heavily traveled street on which the bank would front.

The plan as developed locates the bank building as close as possible to the south property line while retaining space for a driveway serving the drive-up teller's window. The open spaces of the parking area immediately to the north of the building open up a spacious vista for easy view of the bank building for cars traveling south on Lincoln Boulevard. The convenient parking relation can be easily seen and the interior of the bank, seen through large expanses of glass, becomes a showcase for passers-by especially at night.

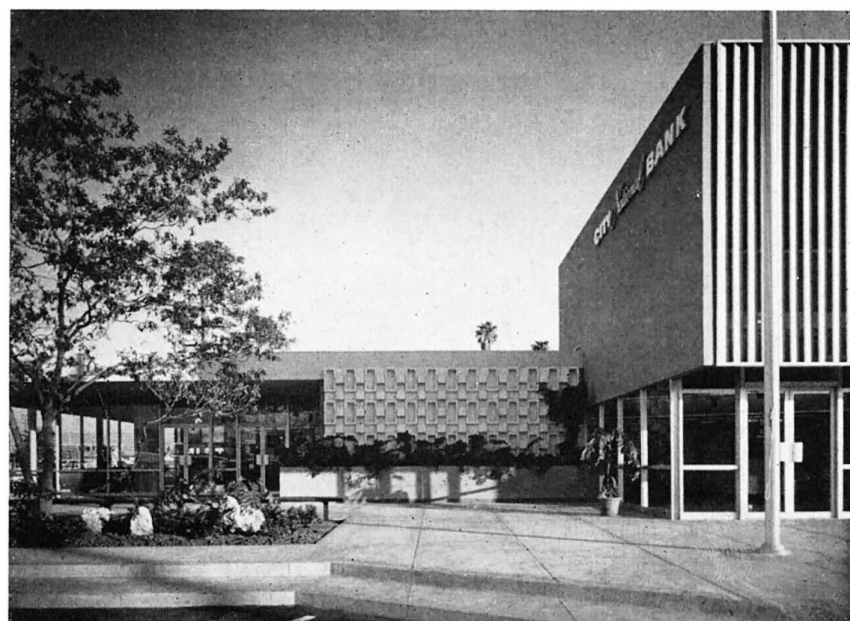
In keeping with the neighborhood community, ceilings have been kept low in the main banking area and an informal entrance plaza with landscaping and rest bench has been provided. The building has complete year round air conditioning and lighting by incandescent and fluorescent fixtures. Special fixtures in the main lobby were designed for a combination of up and down light. The architect designed the interior fixtures and counters and selected the furniture: chairs and desks from Knoll Associates, executive desk and conference table from Herman Miller, lounge chair from Jens Risom.

The structure is concrete block with steel and wood frame; other materials for major wall surfaces are kept as simple as possible with plaster and glass predominating. Decorative panels of glass mosaic tile and textured concrete block are introduced as accents of texture and color. Full height louvers provide sun protection for the employees lounge located on the second level.

The tellers' and note counters, officers areas, safe deposit department, conference room and escrow facilities are conveniently located on the ground floor. On the second level are rest rooms, lounge, records and storage room and mechanical equipment.

Color scheme is generally in tones of soft yellow and gray, turquoise and off-white.

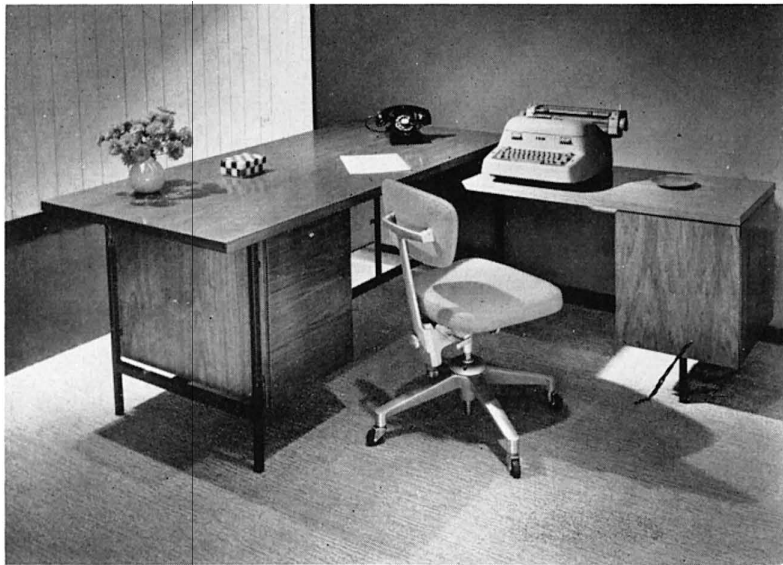




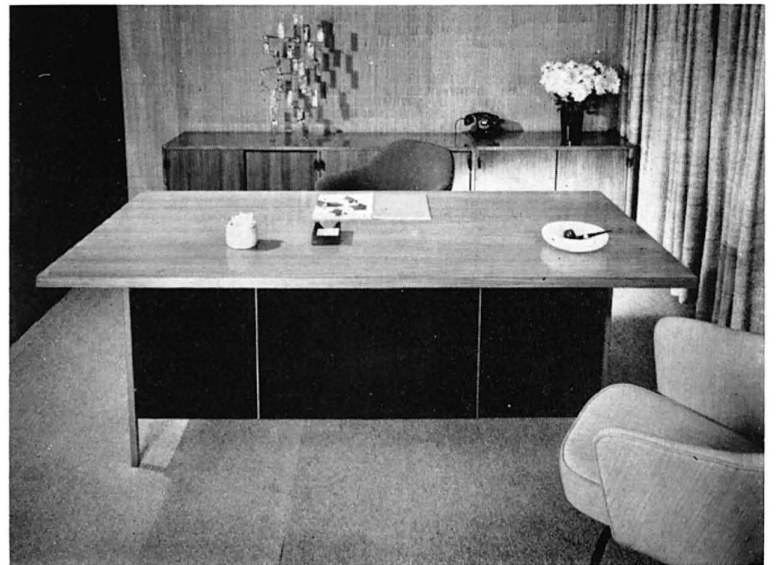


1

FURNITURE



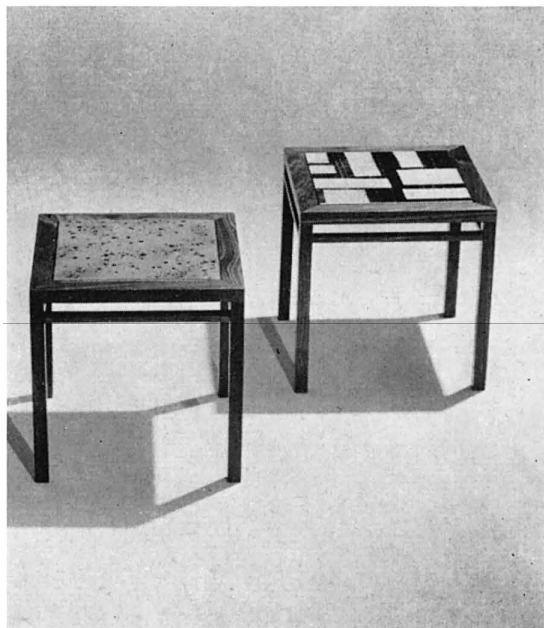
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These units, recently added to the line of prominent manufacturers, represent a partial choice from the contemporary collections up through the summer showing. With the industry constantly supplementing and changing its offerings, the magazine will from time to time show those things that are interesting and important contributions to the field of furniture.



6



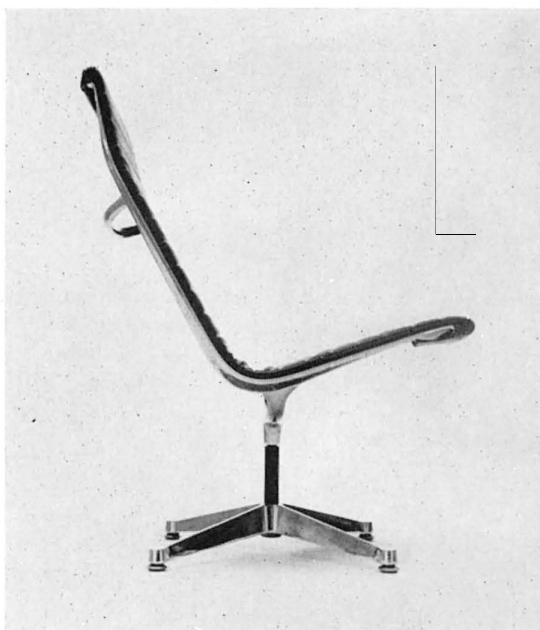
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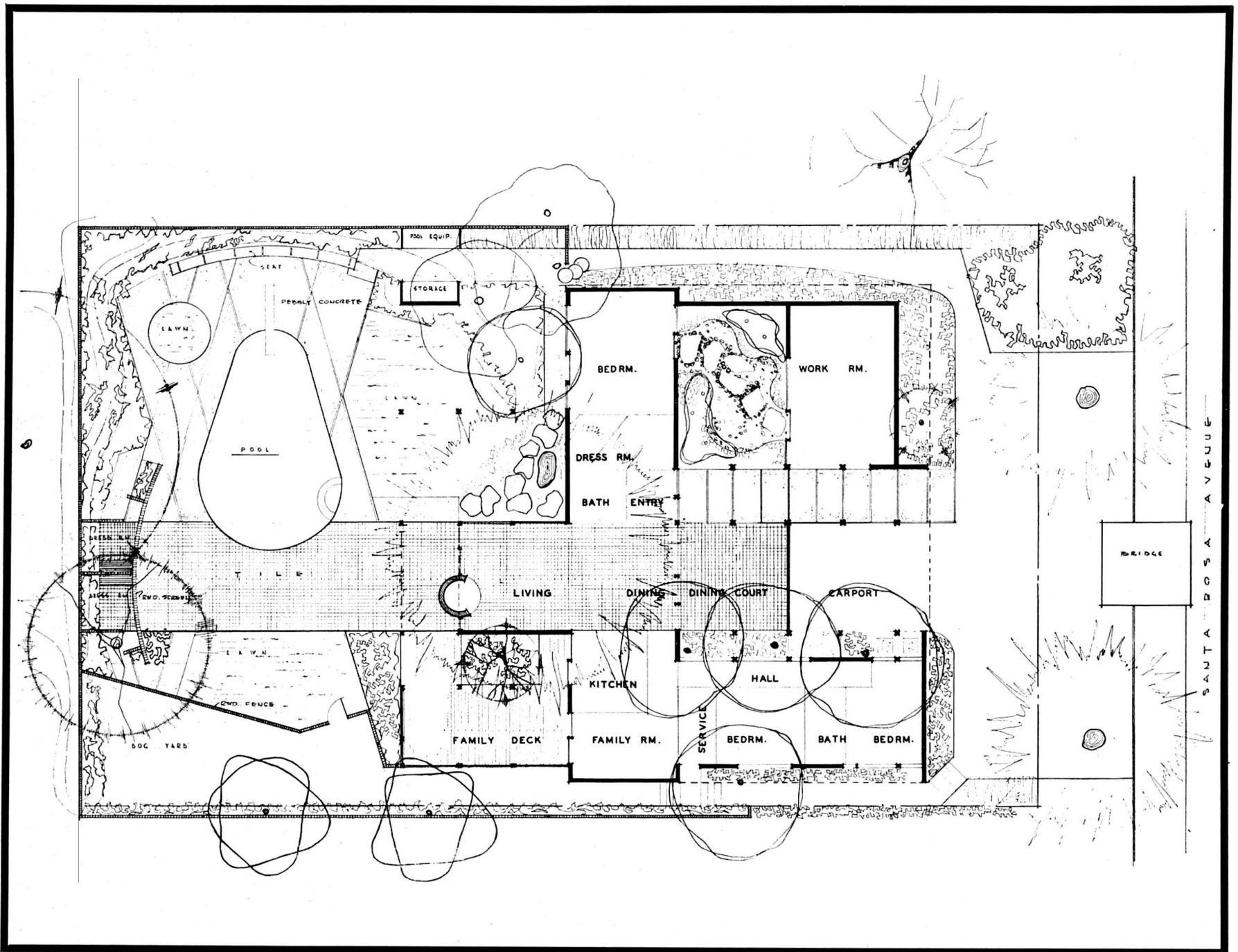
10



1. Lounge chair in inky back Transportation Cloth; table with Italian Crema marble top; sofa unit, 10' overall, in richly textured Knoll Associates handwoven material; from Knoll Associates, Inc.
2. Secretarial chair in red Rugby fabric, with five separate adjustments; designed by Eero Saarinen; executive secretarial desk in lacquered walnut with black oxide steel legs and walnut plastic laminate top; by Florence Knoll for Knoll Associates, Inc.
3. Swivel armchair, covered in Transportation Cloth; the armchair is covered in Rugby fabric; both designed by Eero Saarinen. The desk and cabinets designed by Florence Knoll are a combination of gleaming brushed chrome, rich ebony finish, and indestructible walnut plastic laminate; for Knoll Associates, Inc.
4. Designed by Simon Steiner for the Santa Monica Furniture Company, an eight-drawer chest in walnut with lacquer front
5. Occasional table designed by John Keal for Brown-Saltman; enameled copper tiles are recessed into the top of the square tables which are available in four general color schemes and motifs
6. New chair designed by Folke Ohlsson of Dux, Incorporated; available in beech with walnut finish or in dark smoked oak
7. Tea cart from the "Cosmopolitan" line designed by Stewart MacDougall and Kipp Stewart for Vista Furniture Company; 43½" in length with drawer for silverware, Formica shelf and top, and heavy duty casters
8. For Vista Furniture Company by Stewart MacDougall and Kipp Stewart, a chest 42" high; walnut Formica top and walnut core; shaped walnut exposed edge; pewter or brass pulls
9. Seating unit and chest designed by Martin Borenstein for Brown-Saltman of California; the small three-drawer chest unit fits the 24" Variations module in place of a table top and is designed for use in small apartments where extra storage space is at a premium
10. Using almost indestructible materials, these new chairs will withstand all outdoor conditions and will also lend themselves handsomely to the decor of living room, dining room or den. Base and frame are of highly polished cast aluminum, and the horizontal spreader at the back serves as a convenient handle. The chair is also available in blue or gray woven Saran fabric, and black nylon-coated arms. Designed by Charles Eames for the Herman Miller Furniture Company.

CASE STUDY HOUSE NO. 20

BY BUFF, STRAUB & HENSMAN, ARCHITECTS, IN ASSOCIATION WITH SAUL BASS



ECKBO, DEAN & WILLIAMS, LANDSCAPE ARCHITECTS

The site is part of a subdivision of an old estate. It has two magnificent deodar cedars at the street frontage, as well as a gigantic Italian stone pine in the center which creates a woody umbrella over the entire development.

There are numerous smaller trees—oaks, acacias, pittosporum, Catalina cherry, olives—dispersed throughout the lot. The design problem resolves itself into certain specific areas:

The entrance, taken up largely by auto turning and parking space, in decomposed granite which continues under the cedars. Specimen boulders are used to protect the trees, and restrained planting frames the house.

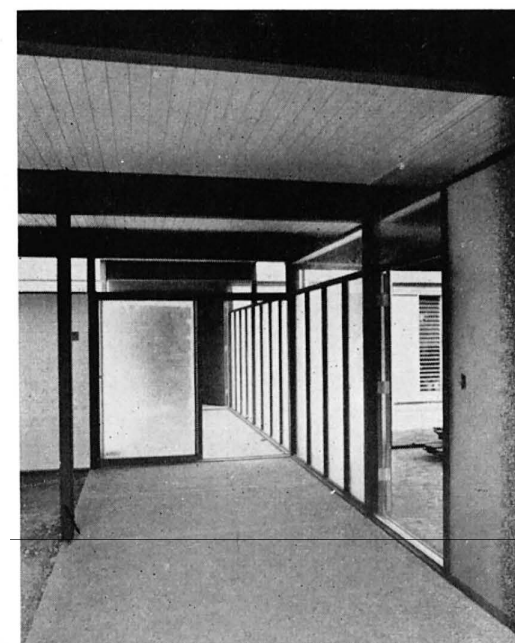
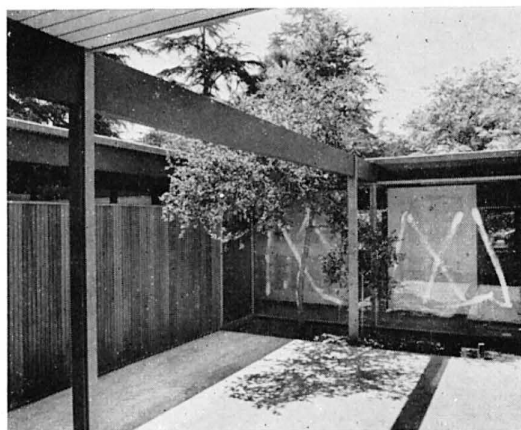
Interior courts. The dining court is largely architectural with some planting at either side to screen the bedroom, hallway and the entrance area. The private court between the master bedroom and the studio will be developed with specially selected large stepping stones for circulation, pebbles and low plants for ground cover and selected small specimen trees.

The main rear garden includes a Pomona tile terrace which is a continuation of the house floor. A carefully designed swimming pool, deck and bench are immediately adjacent to the terrace. Next to the master bedroom glass wall is a shade planting of ferns and philodendrons under pittosporums. Boulders and prostrate shrub planting around the trunk of the giant pine bring it down to domestic scale. An enclosure of free-form redwood fencing will tie these various elements together and carry out the color scheme of the house as well as provide privacy. Taller planting within the fence will further isolate the area. Below the family deck a special area has been screened off for pets. On the north and west sides, excellent trees, part of the former estate, give a mature background and a sense of enclosure to the garden.

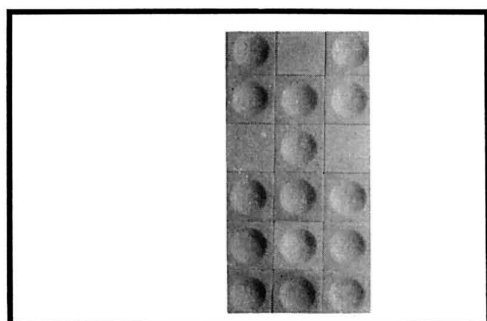
The completion of the structural frame of Case Study House #20, initiated the third phase of the project; the application of the skin or covering materials. The criteria for selection of these surfaces were: economy, inherent structural nature, diaphragm rigidity, relative strength, and weight, modular relationship, installation techniques, as well as the individual visual expression that each material contributes to the total.

The primary exterior cladding material used as a structural skin over the light framing members was $\frac{3}{8}$ " Douglas fir plywood with a medium density overlaid face. This material imparts extreme rigidity, as well as providing a readily finished weather surface. The basic panel size of 4 x 8 feet integrates directly with the 8' structural module of the house vertically as well as horizontally, thereby eliminating the neces-

(Continued on Page 28)



SERIES OF PHOTOGRAPHS BY ART ADAMS SHOWING THE HOUSE UNDER CONSTRUCTION

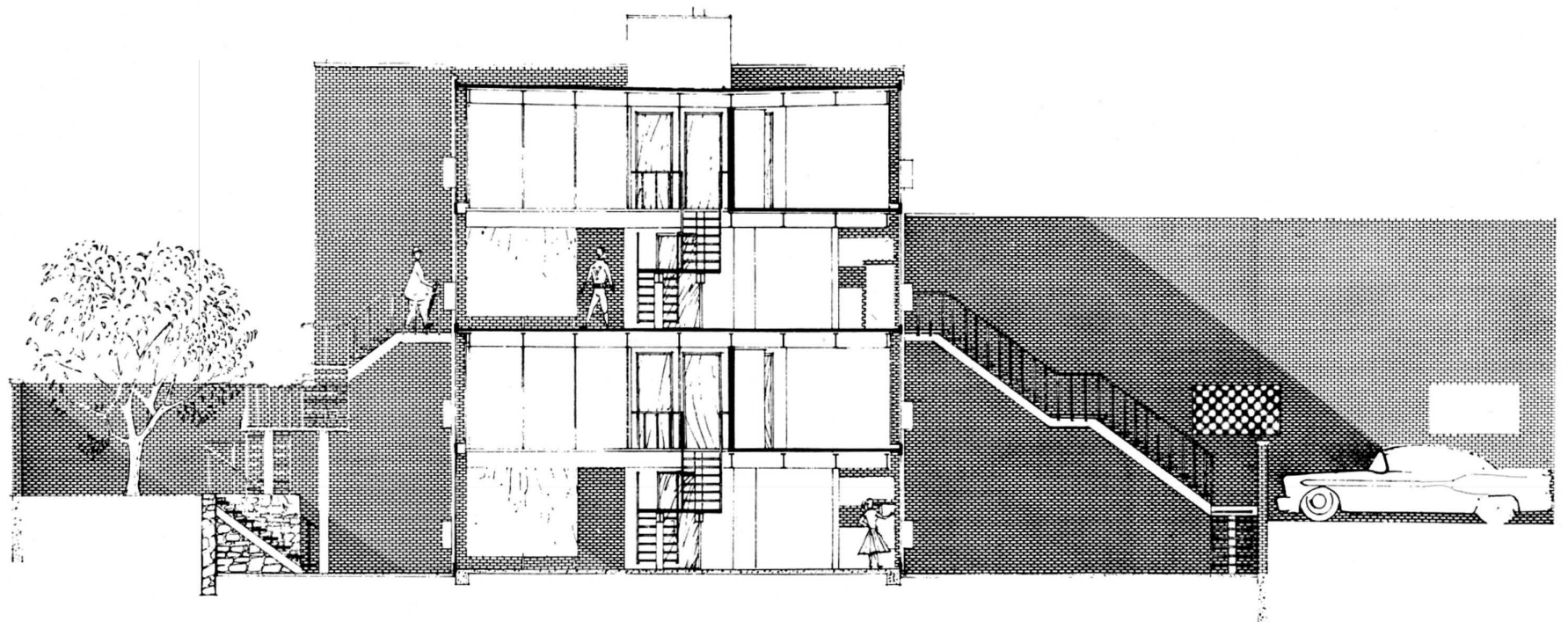
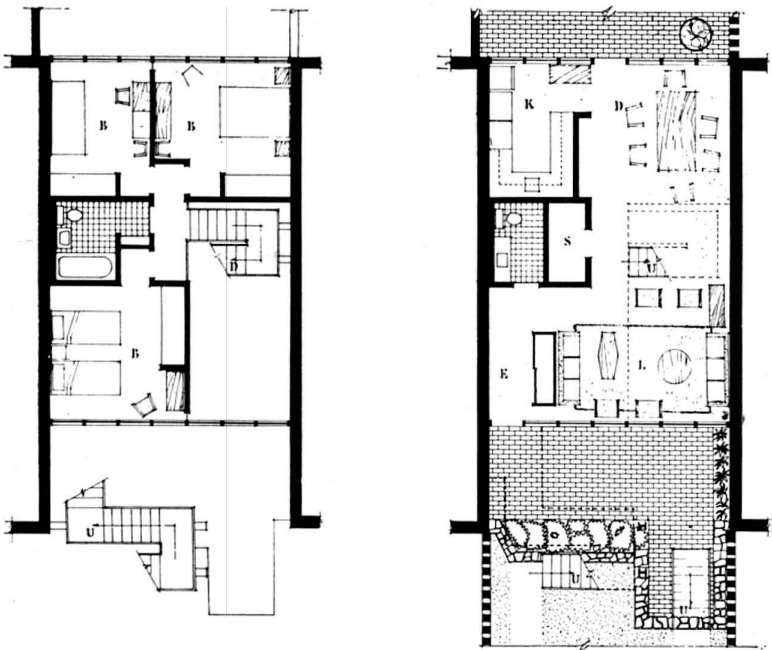


SECTION OF SCULPTURED "SPHERE" TILE WALL
—POMONA TILE

SMALL APARTMENT HOUSE BY KROKYN & KROKYN, ARCHITECTS

The site is an area in Boston at present going through the pains of sociological and architectural senility. The area is ideal geographically, being close to transportation, parks, shopping and work. The area was originally laid out for row houses in 20', 25', and 30'-wide lots running from the various gridiron streets to spinal alleys. This particular lot was vacant inasmuch as the house which occupied it burnt to the ground. The houses were separated by 12" brick party walls which were fully utilized in the new structure. By the inexpensive device of building two 22'-long exterior walls a totally new building was created. All the utilities were on the site and were run completely vertical with baths and kitchens one above the other.

Entrance is behind an 8'-tall brick wall, through a common enclosed garden from which one either goes down to a duplex apartment or up, by means of an exposed sculptural free-standing stair, to a similar rental unit. In a sense both apartments are small houses. They are air-conditioned, and have parking facilities. The lower unit has two gardens; each apartment has a bath and a half, a two-story living room and the usual amenities.



Man's continuing research to control and shape his environment is expected soon to produce results which will assure trips into outer space. It is anticipated that man's exploration will make possible as a first step in a series of projected ventures a trip to the moon, followed by visits to other planets in our solar system. Successful completion of these experiments will certainly go down in history as being man's greatest adventure. Thus, man no longer will be earthbound. What lies beyond the solar system by way of further adventure remains for the future to disclose.

However, in spite of all these technological advances into outer space, the sad fact is, that after traveling to the moon in a lightening manner, it will still take a human being about an hour to travel to his home from the airport.

It is obvious today to many persons concerned with urban problems that technical advances are merely tools to advance mankind in the pursuit of a better way of life. If the tools are not put to proper use, then mankind suffers. Comprehensive urban planning is the only known means by which technical and scientific advances can be put to use to the advantages of man in the complex problem and struggle to control his environment.

The future will bring more urban problems that must be resolved now. Such problems must be analyzed and understood. They are as follows:

It is estimated that by the year 2000 there will be an increase in the world's population of nearly double its present inhabitants. This not only presents enormously difficult international problems of maintaining and feeding this vast population, but it will also present extremely difficult questions to city planners of the industrialized nations of this planet.

Urban centers of all industrialized nations have become the focal point of great population shifts during the first half of the 20th Century. This trend is still continuing and indications are that it will proceed to do so for some time.

In the United States there is every indication that in a relatively short time we will have solid urban areas—such as along the Atlantic Coast stretching from Boston, Mass., to Norfolk, Virginia; and on the Pacific Coast from San Diego to Los Angeles, California; or in the Middle West from Milwaukee, Wisconsin, by way of Chicago, to Michigan City, Indiana along the shores of Lake Michigan. The term "inter-urbia" has been applied to this kind of growth.

The prospect of urban areas stretching solidly for hundreds of miles is frightening. Fortunately, there is still time to do something about it. Not much time, to be sure, but enough to make some major changes in the present pattern. This is one of the two most serious problems of urban planning today. The other is that of rebuilding and rehabilitating the worn-out, blighted sections of our cities.

This paper will, therefore, direct attention to what we might term "Urban Sprawl" and "Urban Renewal" and will indicate a course of action for both that must include a plan for 21st Century living. This plan must consider both problems together and relate one to the other. The plan must be comprehensive and include, among other items, those of land use, transportation, housing, recreation, manufacturing, schools, and shopping.

Community appearance and environmental conditions will be the measure by which people of the 21st Century will judge our plans of today.

Let us relate planning and community appearance a little later and consider first the problem of "urban sprawl." This is the so-called explosive growth and expansion of urban centers without benefit of plans. The pattern is quite similar in most American urban centers. World War II and the post-war population shifts from rural areas of the South to industrial centers of the North

and West created housing shortages within the central cities that continued until 1957.

Home builders in meeting the demand for new housing soon exhausted the available vacant land sites in our towns and consequently began building in the suburban areas. Today, approximately three-fourths of new residential construction takes place in suburban areas. Our existing suburban towns where initially community facilities and utilities were available, were first used and are today being used even though by greatly overloading these facilities. Some new towns have been built and have generally followed the pattern of their older neighbors in providing living space for city workers.

Industrial plants in need of additional land for expansion frequently felt the need to move to suburban towns following the same pattern that the home builders had already set.

The pattern set so far is fairly obvious. Many, many workers now travel farther and farther to work either from suburb to city or vice-versa. The transportation pattern of these workers varies. In some areas, such as New York City and Chicago, a high percentage still use public transportation. In other areas, the private automobile is the major carrier. The trend is toward the use of the private automobile in nearly every area.

Any fifty-year plan must have within it the elements which seek to solve the transportation problem if it is to become effective. Since it is already recognized that building more and more freeways and expressways is an alleviation of the basic problem, it in no way resolves it. I do not mean to detract from the splendid work of the highway engineers and builders. These magnificent networks of highways have improved American travel needs no end.

What must be recognized, however, is that two important changes in trends will have to be part of the fifty-year plan if it is to be workable. The first and most immediate is that of public transportation. High-speed rapid transit trains can do a lot toward alleviating automobile traffic congestion on the highways. They can reduce substantially the need for constructing more and more highway facilities. One rapid transit car can replace about sixty automobiles and one bus about forty automobiles.

Just recently, Chicago has completed the construction of a unique means of providing mass transportation. The Congress Expressway was designed as a depressed superhighway with a median strip reserved for high-speed rapid transit trains. So far every indication is that this means of public transportation—that, incidentally connects with the subway system downtown—will be highly successful. To further augment this system, parking garages will be constructed at outlying rapid transit terminal points on the Congress Expressway and several others now under construction.

The other point I want to make about "Suburban Sprawl" is the great importance of a land-use plan as part of a comprehensive plan and the close relationship with transportation.

When vast housing areas are constructed without a planned relationship to areas of employment, the transportation pattern suffers. More often than not, the new residential areas are not located along any public transportation routes. Consequently, the private automobile is the sole means of transportation to many, many workers.

It seems to me that if we are to plan for a population by the year 2000 that will double that of today, we had better think in terms of reducing as much as possible the daily travel requirements and thus thereby greatly simplify the problem. Therefore, when the present suburban towns reach their maximum capacity to absorb more facilities, a new kind of suburban town will have to be built.



SMALL HOSPITAL BY PEREIRA AND LUCKMAN, ARCHITECTS

The concept of the hub-and-wheel design for this project was derived from efforts to reduce walking distance of nurses. Circular nursing units, which occupy the top two of the hospital's four floors, avoid conventional dead-ends found in line corridor arrangements and permit attendants to pass directly through nurse stations to the patients' rooms. The arrangement of beds permits each patient to have equal window area and outside light, and through the use of adjustable cubicle curtains and external vertical louvers to control the amount of sunlight desired.

The lower level is devoted to kitchen area, storage space, electrical equipment room and the elevator lobby. The first floor is laid out for general offices, records, central supply, two major operation rooms, emergency rooms, diagnostic and therapy rooms, laboratories and pharmacy. The second and third floors are nursing units, with a wing containing delivery and labor rooms, and areas for doctors and nurses.

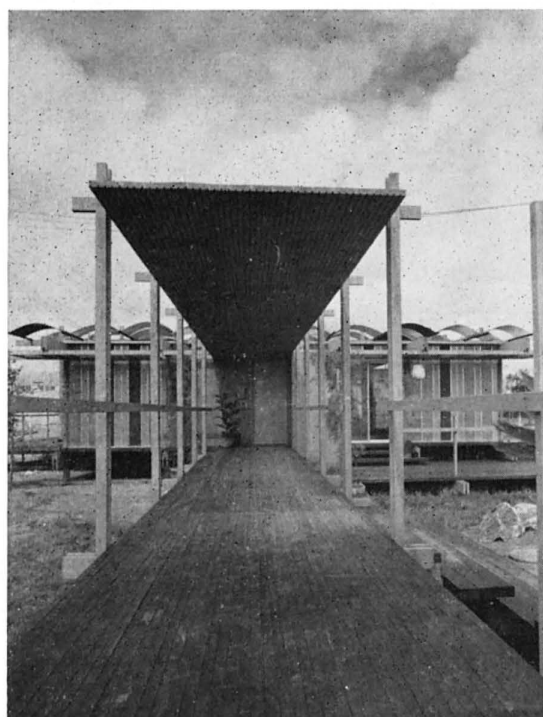
The floors are terrazzo in main public areas, oxichloride terrazzo in the surgical and delivery suites, and asphalt tile in the remainder of the areas. Wainscot is glazed plaster coating. All non-load-bearing walls are metal lath and plaster.





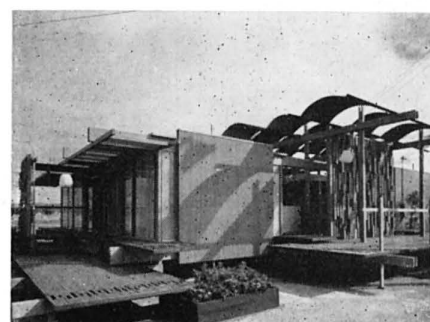
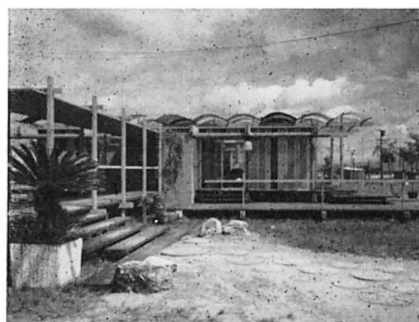
PHOTOGRAPHS BY JULIUS SHULMAN



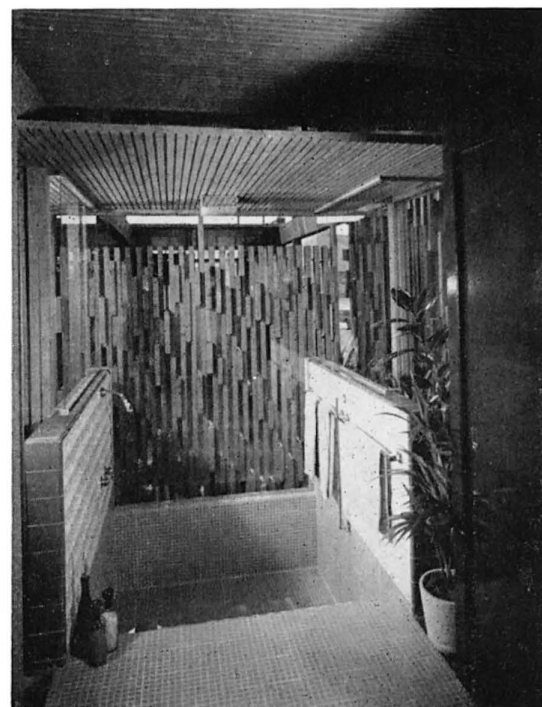
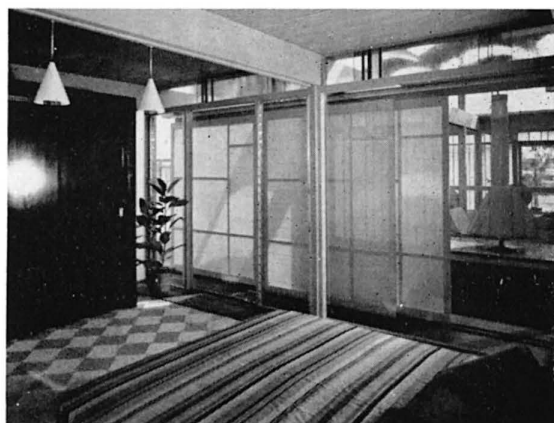


This house, built as an exhibition at a large Home Show, was not intended for practical living purposes but to present ideas in construction, building materials and conveniences now available in the home-building industry. Basically, it consists of two identical rectangles, both adjacent to a central court, the ground level of which is a large reflecting pool. While the house contains approximately 1000 square feet, the decks almost double the practical living area.

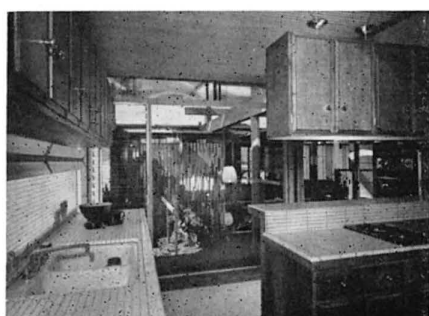
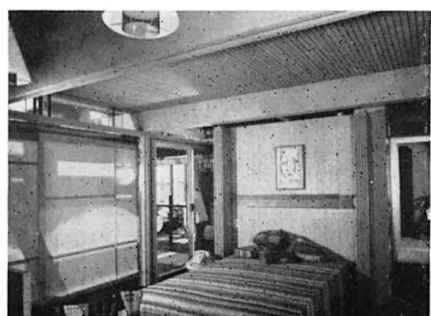
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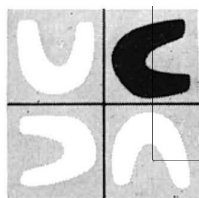
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Designed by Buff, Straub and Hensman, architects

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Plywood sub-floor, cabinets and exterior panels—Plywood products correlated by the Douglas Fir Plywood Association, 1119 A Street, Tacoma 2, Washington

Plywood panel, beam and vault fabrication—Berkeley Plywood Company, 1401 Middle Harbor Road, Oakland 20, California

Patio wall and bathroom tile—Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles, California

Quarry tile floor—Summitville Tiles, Inc., Pomona Tile Manufacturing Company

Sliding Aluminum Doors—Arcadia Metal Products, 801 South Acacia Avenue, Fullerton, California

Ventilating Sash—Louvre Leader, The Keiner Company, 1045 Richmond Street, Los Angeles 33, California

Skylights—Wasco Products, Inc., Bay State Road, Cambridge, Massachusetts

Heating—Vornado Products, The O. A. Sutton Corporation; distributed by Sues, Young & Brown, Inc., 3636 South Bronson Avenue, Los Angeles 8, California

Soffit—Filon Plastics Corporation, 2051 East Maple, El Segundo, California

Kitchen Disposer—Waste-King Corporation, 3300 East 50th Street, Los Angeles 58, California

Inter-Com System—G & M Equipment Company, 7315 Varna Avenue, North Hollywood, California

Redwood Interior Siding—California Redwood Association, 576 Sacramento Street, San Francisco 11, California

Vinyl Flooring—Vinyl Plastics, Inc., Sheboygan, Wisconsin

Translucent Glass—Mississippi Glass Company, 88 Angelica Street, St. Louis 7, Missouri

TERRACE HOUSE—BLAKE AND NESKI

(Continued from Page 14)

ramp leading to the terrace level to permit the car to drive up into the carport area, steps on the street side and in the rear, and a back yard measuring 75' by 35' designed for outdoor play. The terrace area itself has been organized into half a dozen specific and clearly defined areas for outdoor living, each related to a pertinent indoor area in the enclosed portions of the house. Apart from the carport there is an outdoor service area, an outdoor dining area, a formal garden outside the living room, a children's play area and smaller areas adjoining the bedrooms intended to be used for outdoor sleeping.

Because the only fixed portions of the terrace house are the floor, roof and steel frame, it is conceivable that each house in a community can be subdivided in an entirely different way, using the standard wall and partition elements. This high degree of flexibility can reduce or expand the house as the needs arise: to accommodate the young childless couple, and, later, the family with children, and in its third stage it can be converted into an income-producing, rental unit, independent of the owners' living area. Since the Calsi-Crete panels are joined by a simple interlocking device, they can be dismantled or added without much difficulty, somewhat like movable office partitions.

CASE STUDY HOUSE NO. 20—BUFF, STRAUB AND HENSMAN

(Continued from Page 21)

sity of job cutting each panel. The joints were treated directly with an applied batt which covers structural nailing, provides a weather-proof closure and echoes the structural rhythm of the building. As a contrast to the smooth and highly modulated paneling, the balance of the exterior walls were clad with 5/8" surface grooved Texture 1-11 Douglas fir plywood. The primary visual focus of the entry space was established by using a main screen wall surfaced with 4"x4" Pomona "Bass Relief" white tile used in conjunction with blank tile to create a rich, reflective pattern. Interior walls were covered in general with 1/2" paper surface, gypsum board, metal edged and cement taped at the joints to receive a final paint surface. Remaining walls associated with paneling or cabinets are surfaced either in vertical grain Douglas fir plywood, or with 3/4" detailed siding of California

redwood. Surfaces in the baths subject to water conditions are finished in glazed Pomona ceramic tile.

Architecturally this is a relatively restrained vocabulary of materials, however, there is a danger point in an eclectic approach to the use of the broad range of materials that technology now offers. This is comparable to the arbitrary application of decorative details evidenced in the development of architecture in the late 19th century. Rationality, rather than virtuosity should prevail to prevent an anarchy of surfaces from dominating the 20th century.

URBAN PLANNING—BACH

(Continued from Page 23)

These new towns, if properly planned, will differ from most suburban areas because they will offer employment as well as living accommodations. They will, therefore, differ from present suburban towns by being self-contained. The development of self-contained satellite towns around a central city, in my opinion, is the only means by which an orderly growth of urban areas may be carried out.

Self-contained, well-planned satellite communities would have maximum populations of 100,000. They would have industry, commerce, retail shopping, housing, and all community facilities. They would share with the central city the benefits of the regional economic base and geographic advantages.

The central city would serve the satellite towns as it does the suburbs today as the focal point for cultural events—such as symphony, theatres, opera, ballet, art exhibits, and educational facilities at university level. Financial and many commercial functions would be included as well as the executive headquarters of many business corporations and governmental units.

The advantages to the development of self-contained communities are several. They include—

1. Elimination of long-distance travel on highways by people on daily trips to and from places of employment.
2. Self-contained communities can be separated by forest preserves and green belts, thereby assuring future generations of "breathing space" for recreation.
3. Self-contained communities can maintain themselves better by having local industry to help support the tax base.
4. Future populations are distributed over a wider area with less internal congestion of residential sections.
5. The central city is relieved of the vexing problem of fighting slums at its boundaries.

The British call their self-contained towns "Garden Cities" and have successfully developed three so far—on the outskirts of London. They are well designed and are thoroughly accepted by the population. In the United States the most noteworthy is Park Forest on the outskirts of Chicago. The Greenbelt towns of the late 1930's were not self-contained and therefore became "dormitory towns."





I would therefore say in conclusion that this planned method of controlling future population expansion in urban areas would be the means to check the uncontrolled growth of "inter-urbias" and assure future generations of a sound land policy.

Our second vexing urban problem is called "Urban Renewal" which is the term we apply to the rebuilding of our central cities. It is the process whereby we regenerate the old and wornout sections of our cities. This means clearing slums, rehabilitating some structures, and destroying others. It means displacing and rehousing of many families, businesses and commercial property. This represents a gigantic task to most cities and to the nation as a whole.

Federal financial assistance in urban renewal began in 1949 on a 2 to 1 matching basis of aid. About \$1 billion have been appropriated by the Congress to date. Every indication is that Congress will continue this aid for many years to come. Nearly every city in the country has expressed a need and desire to participate in the program.

The Urban Renewal Administration eligibility regulations require that a city first submit a "Workable Program" for approval. The "Workable Program" must include a method by which the city expects to arrest the spread of blight. This requires a demonstration that the city will adopt modern housing, building, and zoning codes. Also, that a method of enforcing these codes—both administratively and in the courts—be indicated. A method of relocating families displaced by urban renewal must be demonstrated.

Preparation of a Comprehensive City Plan must be under way. The Plan must be augmented by an overall community and neigh-

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borhood conservation plan. Also, a method of obtaining citizen support and cooperation at the neighborhood level should be indicated.

Many cities to date are well along in their urban renewal programs. A few are completed, and several far enough towards completion to give a pretty good idea of their character and effectiveness. Recent criticisms of these completed projects have indicated a feeling that they were too neat looking and pristine. The high-rise buildings in rows seemed monotonous to writers in recent articles in "Fortune" and "Architectural Forum."

Lack of variety in design and the loss of any architectural variety in the completed product have been other types of criticism in other publications. What seems to be the major underlying note is that the planners and architects should plan these new areas so that when completed they will have the appearance of being unplanned.

Some designers have recently completed plans for new neighborhoods that include combinations of high- and low-rise buildings. I have in mind one that will not only include high- and low-rise buildings, but will permit several colorful old landmarks to remain. These include a restaurant of city-wide fame, a very old private club in excellent physical condition, and a hotel of past glory that can be rehabilitated.

The combining of high and low structures, together with the old and the new may be the answer to these valid criticisms. Certainly, many future urban renewal areas must follow that pattern for reasons other than design. The cost of entirely rebuilding our cities is financially prohibitive. At best, the clearance of all the worst blighted sections will be a great accomplishment. The combination of old and new structures may be pleasing aesthetically in a few combinations, but even where not, we have no choice but to keep nearly all structurally sound buildings. This is a real challenge to architects and engineers.

Also, many families that wish to remain in their present neighborhoods and environment cannot afford the cost of new housing—sale or rental. It is important that people as well as buildings in neighborhoods be heterogeneous, to accomplish a balance. Rehabili-



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tation of structures is far less costly than new construction and makes space available to many lower-income families. It also lowers the relocation costs.

Besides new residential neighborhoods, urban renewal is producing new shopping areas and light industrial districts. They have been judged as successful by nearly everyone to date. The matter of civic design and replanning downtown are still areas of disagreement among planners, architects, engineers, and businessmen.

There is hardly a city in the United States today that isn't preparing a plan for its downtown area. A few plans are completed and some phases of construction already a reality. Philadelphia, Pittsburgh, New Haven, Sacramento, and St. Paul are examples of this.

Philadelphia commenced plans for the redevelopment of its downtown area several years ago. The so-called "Chinese Wall" of elevated tracks of the Pennsylvania Railroad had split the downtown area and discouraged investors. The Philadelphia Planning Commission's plan, completed about seven years ago, called for—among other things—elimination of the railroad tracks. This was possible since it was a branch line. The removal has given downtown Philadelphia new dimensions and a freedom of space it heretofore lacked. The new buildings and exciting vistas make this area a visual treat to pedestrians and motorists alike. New capital improvements, as we know, assist to raise the tax base.

Pittsburgh's new spacious "Golden Triangle" area is now well known to thousands who have visited there. This redevelopment project initiated by the Pittsburgh Redevelopment Authority is completed and the new office buildings set in a campus adjacent to a park on the river front is a great improvement over the former deterioration and chaos that characterized this area.

New Haven is presently clearing 96 acres of its central business district, estimated to cost \$85 million. The project is being financed under Title I by the Urban Renewal Administration. Run-down commercial buildings, fringe slums, and a wholesale-retail food market will be cleared. The entire focus of redevelopment is on the district's edge fronting on New Haven's sacrosanct Green—where in a bold stroke the city government plans the demolition of four blocks of aging shops and lofts along Church Street, the town's main artery,

and the erection thereon of a commercial development including a shopping center, a 16-story hotel and office tower, a restaurant, and a parking garage for 1,500 cars.

Architectural Forum in the July 1958 issue, referring to the New Haven project had this to say regarding the Church Street section: "Without this lively commercial center, officials felt, all plans for a revitalized downtown would fall dead." And events seem to bear out the planners' good sense. The whole redevelopment is now officially known as the Church Street project.

Sacramento and St. Paul being state capitals focused attention around their capitol buildings for downtown redevelopment. Each has integrated housing, recreation, with shopping adjacent to expanded state grounds. They both, in their plans, carry out downtown redevelopment as well as producing badly needed space for state government expansion.

Many other cities have just recently made public their plans for downtown redevelopment. These include Detroit, Fort Worth, Baltimore, and Washington, D. C. New York, Chicago, Los Angeles, St. Louis and San Francisco are in the midst of preparing downtown plans.

Detroit's new river front civic center is nearly completed and appears to be quite adequate. It is the first stage of a large-scale redevelopment program. St. Louis also has an ambitious water front scheme that includes a great monument commemorating the founding of St. Louis.

Baltimore's downtown plan seeks to relieve business and commerce from strangulation by automobile traffic. The "Southwest project" in Washington, D. C. is well known for its varied land uses. They include some governmental, commercial, business, and residential in a bold plan that will clear slums which almost touch the Capitol Building. It is a project that, if carried out according to plan, will make a contribution to city planning of no small degree.

Of all the downtown plans made public to date, that of Fort Worth has caused the most discussion and controversy among economists, planners and architects. The author, Victor Gruen, simply walled off the entire area with a ring of parking garages that intercept all automobiles before they reach downtown. The streets are made into pedestrian walks, and deliveries are made by trucks in an underground system of tunnels.

The Fort Worth plan is a method of modernizing the downtown of a small city by giving it the same advantages enjoyed by a modern shopping center. Sufficient off-street parking, freedom from congestion to and from, also the pleasant sensation of strolling along walks and plazas, with shade trees, sculpture and fountains are well known to all of us. I would like to see the Fort Worth plan carried to fruition as quickly as possible. I am sure it would make an important contribution to planning for the next century.

In my opinion, large cities have problems besides size, that differ from small cities. They include, of course, a more diversified economy and a resulting more complex land use pattern. For that reason, they require somewhat different treatment than the Fort Worth Plan. It also goes without saying that many cities differ in climate and topography.

Recently Carson, Pirie, Scott and Company, a downtown department store in Chicago, celebrated the 100th anniversary of its founding by offering several substantial prizes to the winning designers of a downtown plan for Chicago. This competition attracted architects and planners from many parts of the world. The first prize proposed a radical change in the land use pattern of downtown Chicago. Underground vehicular transportation and relocation of the existing retail shopping area were suggested. Orientation to Lake Michigan was another focal point of the plan. This plan contemplated about 50 years for effectuation. In my opinion it could not be carried out in 150 years because of its tremendous cost and unnecessary uprooting of so many good buildings.

The scheme that most appealed to me in the Carson's competition was less dramatic than the winning design (although it did win a prize). It had more chance of being effectuated and was one that in essence was a downtown conservation project. Sub-standard buildings and areas were planned for rebuilding. The existing land use was stabilized wherever possible. Where future economics dictated otherwise, new uses or expanded existing uses were planned.

Another scheme that had particular merit was that which linked the downtown buildings in tunnels below street level and at the second-floor level, by bridging streets in all directions. This scheme takes the pedestrian off the street grade and away from traffic. It also presents a pleasant way of traversing the downtown area, perhaps under cover and possibly also by moving sidewalks. Automobile

traffic would be permitted on interior streets of the downtown area only to pick up and discharge passengers. All parking would be done on the periphery and through-traffic would be discouraged. The role of rapid transit would be in the subways with feeder busses connecting expressway terminal parking facilities and suburban railway terminals to the heart of the business district.

From my own observation, large-scale, high-density residential redevelopment must accompany commercial development on the periphery of any downtown plan for these reasons:

1. The periphery of every downtown area is the oldest and probably the most outworn and therefore it most likely contains slums that should be cleared.

2. Probably the most convenient and ideal location for many persons would be adjacent to downtown—within walking distance to and from work.

3. The addition of many new families close to downtown would immeasurably strengthen the retail and shopping area.

4. Attractive, well designed close-in residential areas will attract families from suburban towns to return to the city.

The "Bunker Hill" project in Los Angeles, the "Fort Dearborn" project in Chicago, and the "Lower Hill" project in Pittsburgh are good examples of planned close-in residential areas. All are high-density, multi-story apartment buildings set in campus-like green areas—attractive and convenient places to live.

I think you will all agree that these suggested plans for the revitalization of our cities and towns in the interest of generations unborn—during the 21st Century—are of such character that if carried forward to fruition will make travel less difficult, provide space for living in dignity, retain downtown as a place for work, play, and culture, and give our ever increasing population spacious graceful living in self-contained garden-type communities. In the degree that we achieve these desirable goals history will record that we shall have met the challenge of our times. To what purpose more noble than this can we address ourselves?

NOTES IN PASSING

(Continued from Page 9)

power. Modern dictators have been experts in the technique of "divide and conquer" both to retain power in their own country and to extend their conquests abroad. Studies have been conducted in several countries which show how Hitler secured supporters—now called fifth columnists—by offering them the positions and property then held by Jews and by appealing to a latent feeling of racial superiority. In democratic countries where prejudice is prevalent, some politicians successfully base their campaign for office on theories of racial supremacy. Most of the organizations formed for the apparent purpose of fostering race hatred have been shown to have political domination as their ultimate aim.

Economic or political exploitation as a cause of prejudice has definite limitations. In the first place, it must be balanced against the costs of prejudice. It is probable that in the long run imperialistic countries could have gained even greater economic advantages if they had not employed prejudice, discrimination and violence. Individuals who exploit prejudice become extreme victims of the psychological costs of prejudice. Another burden they lay upon

themselves is the realization that they are exploiting and cheating. Most people dislike thinking of themselves as unfair and dishonest, or without ideals. Even the building up of a psychological defence to rationalize unfairness and dishonesty may be only partially successful; it certainly creates rigidities in the personality. Thus, the advantages of prejudice do not seem great when balanced against its cost. Moreover, there are progressively fewer opportunities for exploitation through prejudice as hitherto subordinated peoples have now organized themselves to stop it.

Throughout the world, imperialism is retreating. Exploited minority groups within nations have also made great strides towards improving their position and reducing victimization. They have had active support from many members of the majority group who have realized the costs and dangers of prejudice. Thus, exploitation and domination are decreasing, at least in so far as they stem from prejudice, and they are thus less effective as causes of prejudice.

There are other apparent advantages of prejudice. We can only refer briefly to the difficult subject of men of the dominant group taking sexual advantage of minority group women. "Gains" of this sort are obviously balanced by social losses for the dominant group as a whole. A society in which there are frequent demands for casual and loveless sexual intercourse is not a well-organized or satisfying society, either to its men or to its women.

Finally there are some prestige gains in a society based on prejudice. If people have no other basis of prestige, they get a certain satisfaction simply out of being members of the dominant group. Although they are at the bottom of their own racial, national, or religious group, they can feel superior to the minority groups.

The weakness of this kind of gain is surely obvious; the prejudiced person who gains a prestige satisfaction out of feeling superior to a minority group is diverted from other, more important, kinds of prestige satisfaction. He loses ambition, and allows himself to be manipulated by those higher on the prestige scale in his own dominant group. People who live under such unfavorable circumstances that they might be expected to join reform or revolutionary movements are sometimes kept from doing so by reluctance to lose the trivial prestige that raises them above the minority group.

ARNOLD M. ROSE—UNESCO

MUSIC

(Continued from Page 6)

it; and the reaction against this extraordinary moral honesty and interior betrayal could so devastatingly reflect itself among non-Jews as to produce such hatred, whatever may have been its other causes, as that of Hitler. It was not only Jews Hitler wished to obliterate but also and at least as much the record of their thinking.

To recognize the Jew as an irritant, as also to understand why he was irritated, one has only to see him disinterestedly represented in threefold aspect, as one excluded from society, as a vulgar source of social energy behind, for example, the central actress of *The Tragic Muse*, and as a wise, if debased, chaffer in higher human values, through the placid novels of Henry James. Placid, that is, in failing to challenge the external assumptions of that society within which James's perceptions of comedy and moral severity are so much more adequately debated.

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We have no report of the occasion or an event which may have started Schoenberg writing in 1926 the sketches for a libretto about Moses. Schoenberg was a thinker of deep religious orientation, if not commitment; the early choral cantata *Peace On Earth*, the unfinished *Jacob's Ladder*, the texts of other choral works and of many sections in his articles about music, the *De Profundis* and the final effort to set to music a series of the Psalms all testify to his unrelenting religious concern. He believed that the essential creation of a work of art at the highest level is given not made, an act of revelation, though the making, the technical readiness and final adequacy, are no less the concern of the composer. He did not begin the setting of his libretto to music until 1930 and completed it in 1932. "The text becomes definitive only during the composing—indeed, sometimes even after," he wrote to Mrs. Schoenberg in 1931. Yet the text was completed entirely through a third act or epilogue, for which he was still expecting in 1950 to compose the music; and in 1951 he wrote: "Agreed that the third act may be simply spoken, in case I cannot complete the composition." The text is therefore a separate entity, however much Schoenberg may have believed that, for the first two acts at least, it needed the music to bring what he had written into focus.

Between the musical completion of the first two acts and the incompletion of the third a decisive event had happened: Hitler had taken Germany and had begun openly before the world a persecution of the Jews. During 1933 Schoenberg and his family escaped Berlin, coming first to Paris and then to America. For this and other reasons one could make too much of a supposed influence of Hitler on this opera. I have my own conviction as well as the unasked assurance of Mrs. Schoenberg that this influence was slight. There is one possible reference, an example of Schoenberg's humorous delight in word-play, here stretched to intellectual fury. When Aron takes the changeling snake by the tail and puts it back as a rod into Moses' hand, he sings to the people:

"Erkennt die Mach
die dieser Stab
dem Fuehrer verlieht!"

(Thus you may know the Might that through this rod is imparted to the leader.) The Voice from the Burning Bush had promised: "By

your rod they will behold you and admire your great wisdom! Then by your hand they will believe your power and feel in the Nile waters what their own blood commands them." For this prophecy of spiritual, physical, and moral courage Aron had substituted magic, meaningless but convincing phenomena, transforming Moses' rod into a snake, turning Moses' hand leprous, changing the Nile water to blood. Thus you may know the might of the Fuehrer!*

The entire text is filled with word-play, ambiguities, syllabic relationships which stress by a common sound the tension of an opposed meaning. In a suggestive note on the text Allen Forte lists such opposed pairs as *einig* (joined) and *entzweit* (torn loose), related both by the first syllable and by a play of meaning on the associated word *mit* (with, from), which, caught up in varied accentual relationships by the chorus of voices singing from the Thornbush, states the promise of God to the people and at the end of the third act or epilogue affirms the promise in the final words of Moses: "Vereinigt mit Gott." The implications of this promise, as I shall show later, defy adequate translation. *Blut* (blood) reechoes around the Golden Calf against its equally hard like-ministers, *Gold*, *rot* (red), *Lust*, culminating in the terrible cry, *Blutopfer!* (bloodoffering). The transformation scene is made taut by the sibilants, hissing in the repetition, of *Schlange* (serpent) and *Aussatz* (leprosy). Three word-pairs, stressed by opposing o-sounds, are fundamental to the entire opera: *Moses-Aron*, *Gott-Pharao*, *Volk-Wort*, words of more than Germanic recognition. In the first discussion-conflict between Moses and Aron *unvorstellbar* (inconceivable) is reiterated in varying contexts to emphasize its double meaning: the positive applied as an attribute, Inconceivable God; the negative as a barrier, a God inconceivable by men. And the word is thrown shockingly against *Vorstellung* (fantasy). These are not textual word-plays; they are the core of the vocal sound, they are heard. To comprehend the scope of them a listener should study the text as carefully as a musician the score.

Faced with such literary instances, a dramatized vocabulary of words doubly related by thematically counterpointed sound and meaning, the seeker after opera may well ask: Why was music necessary? Should a poetic drama be confused by music? Let me repeat: the text of this opera is not an excuse for music but its cause.

In poetic drama only one speech may be spoken adequately at a time. By such a standard, and for acoustic reasons there can be no other, the meanings of this opera could have been conveyed only by a dramatic poem of much greater length; the dramatic concentration would be vitiated and stage representation made possible only at Wagnerian extremes.

The purpose of the music is to concentrate. Voices singing and speaking together in solo and in chorus at many levels of intensity, speed, contrast, counterpoint, pitch, are enabled by the music to offer conflicting statements simultaneously, to dramatize by immediate opposition contrasting aspects of the same thought. The meaning-sound relationships exist not only for themselves but as a viable addition to the music. This is a new dramatic medium, growing out of the oratorio-opera, derived from Handel's *Belshazzar*, the Bach *Matthewpassion*, Mozart's *Magic Flute*, Beethoven's *Fidelio*, and Wagner's *Parsifal*. Schoenberg has had in mind also, and more successfully than Strauss, the early twentieth century conception of the Greek drama.

Various means are used. The Voice from the Thornbush simultaneously sings and speaks, the background voices blending in slower melody, nearer voices singing the same words more emphatically and rapidly, while speaking voices in short, intense snatches that are almost shouts drive home the concentrated burden of the message. Schoenberg was later to use a similar method in his *De Profundis*. Throughout the opera Moses, for whom oratory is difficult, speaks; while the tenor voice of Aron persuasively sings. ("The tempo of Moses' speech is governed by the music, the tone intervals should serve only for declamatory outline and characterization. This is *sprechstimme*, the voice rising and falling relatively to the indicated intervals, and everything bound together to the time and rhythm of the music except where a Pause is indicated." From Schoenberg's instructions for the speaking of Moses.) The speaking voice and the singing voice can be heard separately together and, being free of the tonal devices of inclusive harmony, can be understood

*Throughout this article I have sometimes quoted directly from the English translation of the libretto issued by Columbia with the record album; sometimes I have paraphrased this translation; and on occasion I have preferred my own translation. I have also borrowed sentences and whole paragraphs from my earlier article for *The Saturday Review*, making many emendations.

speaking the two aspects of their thought at once. In the same way divided choruses of contrasted composition sing simultaneously or impinge upon the soloists, the differentiated means pointing the clash of idea, which is again concentrated and brought forward by interpreted choral *sprechstimme*. Surely no opera or oratorio has employed such a diversity of means!

In an opera so built around words and voices, what is to be the function of the orchestra? Though the number of instruments is large, supplemented by two mandolins and a variety of percussion, the use of the orchestra throughout is extremely economical. During the first act and the finale of the second the orchestra seems to do little more than divide the scenes, supplement the choruses and generally tie things together. With the start of the scenes around the Golden Calf the orchestra comes into the foreground, supplementing for the ear what the crowded movements of stage action can never render with full satisfaction to the eye, the most comprehensive Bacchanal in opera.

The most important function of the orchestra is what I have called tying things together. Among the many purposes which over- and underlie the writing was Schoenberg's wish to validate his belief that he could even compose an entire opera on one 12-tone set. (A set consists of a single row or theme of 12 notes formed by arranging the 12 notes within the octave in a thematic pattern, no note being used twice, this theme then being projected by mirror inversion and retrogression at each level of the scale into 48 positions, each of which may be used in part as well as complete.) He uses for the opera a row of extraordinary versatility, divided into two hexachords, entirely in small intervals, fragmented in contrasting motion, seeming almost the notation of an abstract speech. The effect of the innumerable combinations is unified less by direct recognition of the thematic figures than by the pervasive feeling of rightness, that speech and melody, figure and cry belong to and emerge from a common unity of esthetic order. No part in relation to any other strikes one as strange or unprepared, overemphatic or less fully charged with the common interest. This unanimity of texture, inherent in the row structure, though so seldom achieved by exponents of row methods, is gained primarily by the continuous intervention of the orchestra, in the same way that emphasis is often marked by instrumental underlining or by the breaking through of decisive figures or types of instrumental sound. Thus the orchestra does not in the Wagnerian manner take over the musical interest but rather continuously lends itself to the charging and recharging of that interest by means not so much directly perceptible as by being constantly no more and no less than the right thing at the right time. The power of the music, like the passion of the drama, is in its restraint, a sufficiency without excess nowhere more evident than in the wilder scenes around the Golden Calf. There the music moves at a perfect whirl of speed, so fast that none but the uncommon score-reader can hope to follow it across the page or keep his place in the quick turning, yet with no forcing of the emotion or the pace. The entire score, even at its most complex, is a marvel of transparency, a purity of independent sound-bodies moving together with no sense of false harmony or thickness.

(To be concluded in the next issue.)

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to *Arts & Architecture* and your requests will be filled as rapidly as possible. Items preceded by a check (✓) indicate products which have been merit specified for the Case Study Houses 18, 19, 20, 21.

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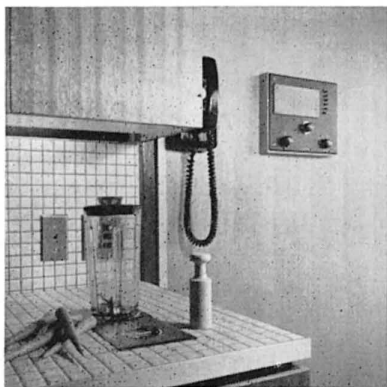
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(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

✓(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

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(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fixtures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference.—Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

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(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

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✓(333a) Plywood Roof Systems: Berkeley Plywood Company Panelized Roofs are described in a brochure available to Architects, Engineers and General Contractors. The roof systems are engineered, fabricated and installed by Berkeley Plywood Company, who has pioneered development in plywood roof, wall and floor diaphragms and many other plywood building components. Write to Berkeley Plywood Company, 1401 Middle Harbor Rd., Oakland 20, Calif., or 4085 Sheila St., Los Angeles 23, Calif.

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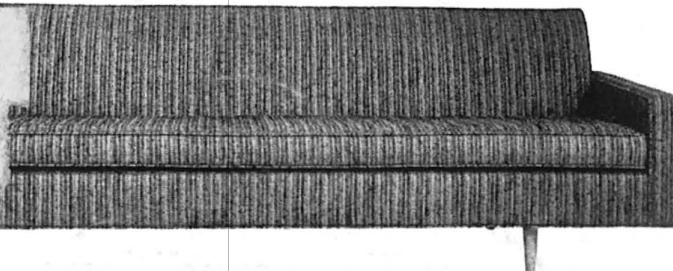
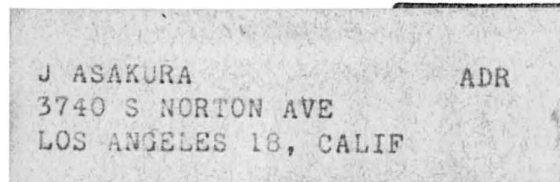
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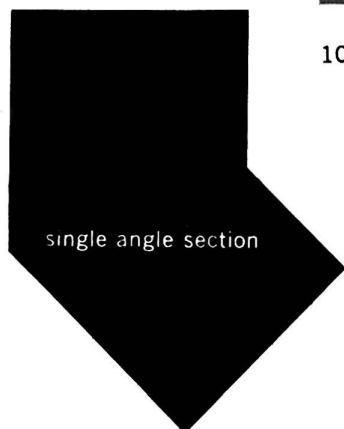
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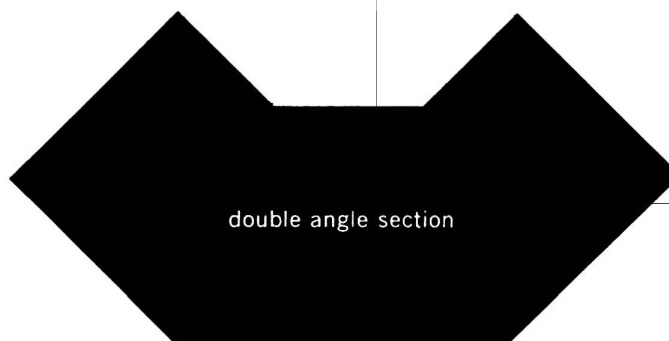
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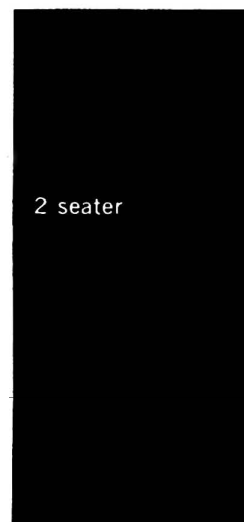
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